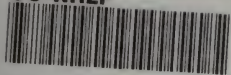


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# HOW TO

A Book of Tumbling, Tricks, Pyramids and Games

BY

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THE UNIVERSITY OF CHICAGO



Chicago

PUBLISHED BY THE AUTHOR

1899

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Clarendon Publishing Co.  
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# Preface

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IT IS PROBABLE THAT A DEEP DELVER INTO the history of Gymnastics will find nothing new in the various Tricks, Games, Pyramids and feats of Tumbling which are described in this book, for the sad-eyed conclusion of the disgruntled author of Ecclesiastes that "there is no new thing under the sun," is peculiarly applicable to all bodily exercises. Illustrations of various styles of wrestling, showing many of the holds in common use today, have been found in the tombs of Egypt, placed there, without doubt, hundred of years before the beginning of the Christian era. have seen fac-similes of vases, made in the palmy days of Greece, upon which were representations of Athletic Games, Contortion and Tumbling Acts, etc. I have some photographic copies of drawings, taken from a book printed in 1652, which show Tight-Rope Walking, Juggling, Balancing, Exercises with Dumb Bells, Weight Lifting, etc., in Rome, when that city was the undisputed Mistress of the World. Most of that which is called New is but the Old revived and, sometimes, redressed.

The following pages have been prepared for the purpose of making available to as large a number of young people as may be a part of the material which successive generations have evolved for amusing and strengthening their youth. For the furtherance of this purpose I have kept in mind these five principles, laid down long ago by an eminent teacher of Gymnastics: "All exercises should be safe, short, easy, beneficial and pleasing."

The book is divided into twenty-five sections, each containing selections from four groups of exercises, Tumbling, Tricks, Pyramids and Games. This method of arrangement has been followed, partly, for the purpose of supplying varied, ready-made, though flexible, programmes, available at a moment's notice, and partly, in order to give illustrations of how to join separate exercises into a series in connection with the description of the movements themselves.

Most of the illustrations have been made from instantaneous photographs.

The descriptions and directions which are given in the text are those which I have found by experience to result in the most satisfactory progress in the shortest possible time.

The tingling blood and daring nerve of youth demand employment. Do something it must and will.

Whether the activities of the young are beneficial or baneful to themselves or others depends, in large measure, I think, upon what they know how to do. I hope that this book, telling how to do a great many things requiring muscular action, will be a source of happiness and good to many.

HORACE BUTTERWORTH.

CHICAGO, July, 1899.





## I

**Forward Roll**—Place the hands on the floor about a foot in front of the toes, with the fingers slightly bent and spread. Put the chin against the chest and lean forward until the back of the head rests on the mat (Fig. 1). Push strongly with the toes and roll, keeping the knees close to



the chest. As the toes leave the mat, swing the arms vigorously forward to grasp the legs a little above the instep (Fig. 2) and pull. This will bring you into the position shown by Fig. 3. Stand erect. If two or more rolls are to be done in succession place the hands on the mat at the beginning of each roll.

**Snail Crawl**—Take position 4. Move the hands alternately forward and drag the body along, the upper side of the toes being against the mat. Vary the exercise by slapping the chest with each hand before it is put down; also, by slapping the chest with both hands and reaching forward as they return to the mat.

**Jump Between the Hands**—Place the hands on the mat a little in front of the toes, with the elbows inside the knees. Throw the legs backward until the body is nearly straight (Fig. 4.) The weight is borne entirely by the toes and hands, the hands being directly beneath the shoulders. Spring forward from the toes, bringing the knees as near as possible to the chest. As the feet are about to touch the mat, press strongly from the hands and raise them a trifle; at the same time put the feet through and assume a sitting position with the legs flat on the mat. Cross the legs and arise. After a few trials you will be able to jump through without raising the hands.



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**Wheelbarrow** — A takes position 4. B takes hold of A's ankles and pushes him about the room, A moving his hands sometimes alternately forward (Fig. 5) and sometimes both at once. A rolls over forward as a finish.

**Kneel and Rise**—Toe a line in the floor; kneel and rise without moving the toes from the line or using the hands.



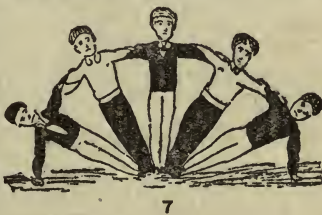
### Shoulder Wrestle

—Two boys face each other and place their hands on each other's shoulders, Fig 6. By pushing, pulling, twisting, etc.,

each tries to make the other move his feet. The one moving first loses.

**Armless Rise**—Sit or lie on the mat. Fold the arms across the chest. Draw the feet in close to the hips, throw the head and shoulders suddenly forward and arise. Crossing the legs makes the exercise too easy and is not allowed.

**Pyramid**—(Fig. 7.) Five boys stand side by side with their arms resting on one another's shoulders, and with their feet as close together as possible. At a signal all slowly fall away from the center boy, slipping their hands along the arms and sliding the feet toward the center, until the end boys can help support by placing their free hands on the mat.



✓ **Frog Jump**—Take position 9. Reach forward two or three feet with the hands. Spring from both feet and place them close to the hands, keeping the hands on the mat. Continue the alternate movement of hands and feet. To finish, either roll forward, or straighten the body to an erect position quickly as the feet come close to the hands.

**Follow my Leader**—The players range themselves behind one chosen as the leader and must do everything done by him, such as running with the hands held above the head, Fig. 8, or in other



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positions, leaping over obstacles, hopping, climbing, etc. When one fails to do a particular thing he drops out. Play continues until all but one are out, or until all are tired.

✓ **Combination**—Roll forward, place the hands on the floor and throw the legs backward to position 4, jump between the hands to a sitting position, draw the feet close to the body, throw the head and shoulders suddenly forward and rise.

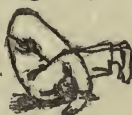
## II



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**Backward Roll**—Raise the heels and bend the knees as much as possible, keeping the back nearly straight and the arms at the sides. Rest the fingers on the floor to maintain your balance (Fig. 9). Throw yourself

backward



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so as to touch the mat in the following order: The heels, the hips, the back, the hands, the shoulders, the head. The hands are swung backward as soon as you begin to roll, and should be placed as in Fig. 10. Push strongly with them so as to make room for the head to turn. Keep the knees close to the face throughout the roll, and you will land in the position from which you started, but with the hands on the mat in front, instead of at the sides (Fig. 11).

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11



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**The Stooping Stretch**—Draw a line on the floor and toe it with both feet, the legs well spread. Take a piece of chalk in one hand, pass it between the legs and under the bend of one knee, and make a mark on the floor as far forward as you can without losing your bal-



ance (Fig. 12) or moving your feet from the line. Try it also by putting only one foot at the line, while the other is placed directly behind.

**Rub and Pat**—Rub the top of the head with the left hand, while you pat the chest with the right. Change the action of each hand.



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**Jump Backward on the Shoulders**—Roll backward until you rest on the elbows, shoulders and head, the hands on the hips, with the fingers behind and the thumbs in front. Bend the knees until they almost touch the face (Fig. 13). Kick upward and backward as vigorously as you can to position shown in Fig. 14. You will be lifted clear of the mat and moved a few inches backward. Push the chin close to the chest, so as to avoid striking the head when you alight. Travel across the mat in this way.



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**Roll Over Boys**—Have three or more boys get down on their hands and knees, side by side. Put your hands on the near boy and roll across the backs to the floor without catching hold of your legs as you turn. You should land squarely on your feet.

**Roll, Holding Toes or Ankles**—To roll forward, place the elbows inside the knees and grasp the toes very firmly, with the fingers beneath and the thumbs on top, all pointed toward the heels. Lean forward slowly, until the back of the head touches the mat, then roll fast.



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To roll backward, assume the same position, then sit as close to the heels as possible, keep the chin close to the chest, and go very fast from the start. Do the same exercises holding the ankles as in Fig. 15.

**Pull Over**—Two boys take a stick in their hands and sit down with their feet against one another. At a signal, they both pull. The one maintaining his place wins. (Fig. 16).



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**Combinations**—Roll forward three or four times; spring up in the air, make a half turn, then roll backward several times.

Do the same, holding on to the toes and also to the ankles. Both of these are very hard to do backward. Have the hips high at the start, then sit on the heels and roll very fast. Be sure to keep a tight grasp.

Roll backward once; roll backward to position shown in Fig. 13; then make several jumps on the





hands facing backward, and places the feet behind his hips. The boy behind steps on to the raised legs, and the four take hold of hands, the outside boys putting their free hands on their hips.

**King of the Castle**—A small hill is needed in order to play this game. One player, selected by lot, goes to the top of the hillock as king. The others try to pull or push him from his elevation. He tries by the same means to keep his place. It is allowable to take hold of the arm, or the leg, but not to hold the clothing. If anyone violates this rule, he must sit down until the struggle is over. The player who succeeds in dethroning the king takes his place.

## III

**Head Stand**—Place the hands on the mat, the width of the shoulders apart, with the fingers spread and slightly bent. Place the front part of the head down a foot or more in front of the leg bent a good between the arms, most straight (Fig. 18). Throw the legs upward to support a good share the hands. To de-knees, drop back,



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and come to position in Fig. 11, or, keeping the legs straight, bend slowly at the waist, push up from the hands enough to allow the back of the head to be placed on the mat (Fig. 20), then bend the knees and roll forward, as in positions 2 and 3. Try starting from position 11, and throw both feet up at once.

**Sit on the Heels and Jump**—Take position 30, but without grasping the insteps. Have the top

of the foot flat on the mat. Throw the arms vigorously forward and upward, and spring to the feet. See how far you can jump.

**Horizontal Upward Jump**—The starting position is shown by Fig. 4. *front leaning rest.* As preliminary exercises, bend the arms slightly, push strongly from the hands, raise them, slap the chest and replace. Keep the hands down and spring from the toes, allowing the back to remain in the position shown in the figure. Spring upward from hands and feet, simply raising them a few inches from the



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floor. If you can do this, clap the hands while you are in the air (Fig. 21). When this is mastered, clap the heels and the hands while in the air. You can maintain the proper position of the back by keeping the body stiff and using only the arms and toes to get the spring from. Finish by springing forward to stand where the hands have been.

**Twins' Promenade**—Two boys about the same height and weight stand back to back. Lock arms.



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Keep the backs and hips as close as possible. Bend the knees slowly and move the feet a little forward; at the same time press forcibly against each other (Fig. 22). Agree in which direction you are to go, then raise the legs on one side and move them together. Straighten up a little as you take the step, and resume the first position when the feet are put down.

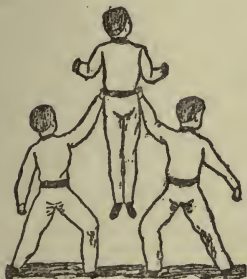
**Palm Spring**—Make a mark on the floor a short distance from the wall. Toe this mark, then lean forward and place one hand against the wall. Spring back to an upright position by pushing with the supporting hand, throwing the head back, and bending the knees a little. If the free hand and arm are allowed to swing under the body as you go forward, you can get good assistance in recovering by throwing them vigorously backward. Increase the distance from the wall after each successful try.

**Book Throw**—Fix a book between the feet, and by a jump and backward jerk of the lower legs throw it forward over the head.

**The Crawler**—Take the position shown in Fig. 23; move forward by straightening the bent arm and leg, and turning onto the opposite side.



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**Pyramid**—(Fig. 24). Three boys stand in line. A and B take hold of C's belt, while C places his hands on their shoulders. At a signal, C springs upward, pushing with his hands and lifted by A and B. He is kept up by A and B pushing upward and inward against his waist.

**Combinations**—Roll backward; throw the legs back to position in Fig. 4, snail crawl; horizontal upward jump; jump forward to position 30, keeping the hands on the mat; jump forward to stand; roll forward.

Roll backward to position 13; jump backward on the shoulders; cross the legs and roll forward to sitting position; grasp the toes and roll to stand.

Two boys start at opposite ends of the mat, and do one frog jump; roll forward; one-half turn on the spot in bent knee positions; lock arms and do

twins' promenade (Fig. 22); draw the feet in, unlock the arms, and roll forward.

Head stand; roll forward; crawl as in Fig. 23; roll forward to stand.

Head stand; roll forward; frog jump; roll backward or forward to stand.

**Fox and Hen**—(Fig. 25). In this play one imitates a hen defending her chickens against a fox. All of the players, except the fox, place themselves one behind another, the hands on the shoulders of the next in front. The player with the hands free is the hen, and the fox stands facing her. The fox must try to catch the last pullet in the line, which



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the hen defends by striving to place herself always in front of the fox. If the fox tags the last pullet, he carries it off to his den, and tries to get another. If one takes his hand off the shoulders of the next in front, he and all behind him become prisoners. The game is ended when all the chicks are captured.



## IV

**Hand Stand**—Have one foot about fifteen inches in advance of the other. Place the hands on the mat about the same distance in front of the foremost foot, with the fingers spread and slightly bent. Fix your gaze on some spot a few inches in front of the hands. Lean forward and bend the arms a trifle (Fig. 26). Swing the legs upward as though they were going to touch the ceiling, the rear leg moving first, and straighten the arms as they rise. Bring the legs together as soon as possible, and set the muscles of the back so as to hold the balance (Fig. 27). If you feel that you are going to fall on your back, pick up one hand, turn the face toward the oppo-



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site arm (Fig. 28), and drop the feet to the mat (Fig. 29), or keep both hands down, bend the arms slowly, put the back of the head on the mat, drop the legs backward and roll, as in Fig. 20.

Begin by throwing the legs only part way up to the stand, and increase the strength of your throw only as you become accustomed to the sensation of being upside down. The really difficult part of the movement is to hold the po-

sition steadily, and nothing but constant practice will give you this ability. After you reach the point where it is a matter of inches in the position of your legs, you may assist yourself in catching the balance, if you are too far over, by pressing the head back hard, or by taking a short step with one or both hands; if you are not quite far enough over, by bending the arms a little and dropping the chin toward the chest. Assistance may be obtained by having the feet rest against a wall, when they are up, or by having someone catch and hold the legs.



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Some find the following an easier way to reach the hand stand: Take position 11. Lean forward and bend the arms a little; spring from both feet, and straighten the thighs, but keep the knees bent and the heels close to the hips; kick upward vigorously with both legs, and straighten arms to position 27.

**Twist Through a Wand**—Take a stick about four feet long, and hold it horizontally in front of you. Put the right leg outside the right arm and over the stick inside the arm, bending toward the right to allow the right foot to rest on the floor. Raise the left arm and bring the head between the arm and the stick. Slip the stick down the back.



and lift first the left foot over and then the right, changing the now twisted grip to the original one only after coming to the starting position.

### **Walk on the Knees—**

Kneel; sit on the heels and grasp the insteps (Fig. 30). Lean forward suddenly and pull the feet from the floor (Fig. 31). Move each knee alternately forward. You will find it rather difficult to keep your balance at first.



**Circles**—Describe circles in the air with both hands, the right moving toward the body and the left away from it, or vice versa.

**Roll**—Start as in the backward roll, but when you reach position 10, straighten the arms and legs quickly, and you will alight in position 4.

**Nose and Ear**—Cross the arms. Grasp the left ear with the right hand and the nose with the left. Release the grasp; uncross and recross the arms, grasping now the right ear with the left hand and the nose with the right. Make the changes very rapidly.



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**Fall Forward**—Have the muscles rigidly set from the neck to the heels; raise the heels and fall forward without bending at the knees or hips (Fig. 32). Just before you reach the mat, raise the arms in front of the chest and land as in Fig. 4. Bend the arms to avoid a severe jar, then straighten them again to the landing position.

✓ **Rolls**—In forward rolls, where the hands are not placed on the mat, lean forward slowly until the back of the head touches, and then roll fast; in backward rolls, where the hands do not touch, be sure to keep doubled up as tightly as possible, and go very fast. I shall simply name the exercises; most of them can be done both backward and forward.

✓ Cross the legs below the knees and roll—the hands touch the mat. Fold the arms and roll. Fold the arms, cross the legs and roll. Cross the legs, hold the toes and roll. Cross the legs, sit down, hold the toes and roll. Clasp the hands beneath the knees and roll. Raise one leg as high as you can, either in front or behind, and roll without allowing the lifted foot to touch the mat.

✓ Try rolling with the hands clasped behind the head, resting on the hips, with the arms held straight out at the sides, etc.

If you have trouble in getting over on any of the back rolls, turn one cheek toward the mat, and you will "flop" over easily, but this is poor form.

**Combinations**—Fall forward (Fig. 32), jump between the hands to sitting position; roll backward to position 13, and jump backward on the shoulders; roll forward to stand.

Head stand; roll forward to position 30; walk on the knees; jump forward to stand.

Head stand; drop the feet back to the mat; roll backward to position 4; horizontal upward jump, with hand and feet clapping; roll forward to stand.

**Pyramid**—(Figs. 33 and 34). The six boys who are to take part in this should get on their hands and knees and practice sliding the hands forward and the legs backward suddenly at a given signal. When all can do this in concert it is safe to try the pyramid. Let three boys get on their hands and knees; have two stand behind these, and one behind the two. Each of the two places a hand on a shoulder, and a knee on a hip of the middle boy, and the other hand and knee on the outside boy. The third boy places a foot on the hips of one of those outside and climbs on top of the two, having one hand on



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the shoulders and one knee on the hips of each (Fig. 33). At a signal, agreed upon in advance, all suddenly slide their arms forward and their legs

backward, landing as in Fig. 34. There is no severe shock if all straighten out as directed. As your skill improves, increase the size of your pyramid.

✓ **Rope Jump**—The players form a circle. One lies on his back in the centre and swings a rope so that those in the circle are obliged to jump or be hit about the ankles. If a player is hit, he takes the place of the one swinging the rope.

## V



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**Dive**—Have a boy get down on his hands and knees, crosswise of the mat; stand on one side and put your hands down on the opposite side and roll, as shown in Figs. 20, 2 and 3. Next time give a slight jump and alight on the hands after the feet have left the mat. Increase the distance you jump by taking a slight run. Increase the height also. Be very careful to master the exercise thoroughly before you go either fast, far or high.

**Hop Fight**—Two boys cross their arms over their chests and hop. They try to make each other lose balance and touch the raised foot to the ground by pushing with the elbows or shoulders.

**Hold the Toes and Jump**—Heel a line. Grasp the toes with the fingers beneath and pointed toward

the heel. Lean forward, then backward, and jump over the line. Toe the same mark and jump over it forwards, holding the toes. This is harder.



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### Sit and Rise—

Extend the arms forward and raise one leg to a horizontal position (Fig. 36). Lean forward; slowly bend the knee of the standing leg as far as possible without losing your balance, keeping the heel on the floor (Fig. 37). Rise. The free leg remains on the horizontal throughout. The exercise can be done with the arms in other positions. This is the easiest.

**Rolls With Shears**—Roll forward, but while you are on your back, cross your bent legs, turn your head, turn on one foot, and alight facing the point from which you started.

Roll backward, but when you get the weight on the hands and begin to turn over onto your feet, cross your bent legs, turn your head, push hard with the hands, and alight facing the opposite way from the start.

Lock the toes in the knee joints, tailor fashion, and roll forward and backward in this position.





**Leap Frog**—A leans forward and places his hands on his thighs (Fig. 38); B runs, places his hands on A's shoulders (Fig. 39), and straddles over him to the mat.

Make a quarter turn while you are going over.

Have two or four boys put their heads together, with arms on one another's shoulders, and straddle over them.

Have any number of boys stand one behind the other, hands about waist and heads on the same side of the body of the next in front, and straddle over, touching the front boy, then the next, and so on to the last. The boy in front has his hands on his thighs.



Have two boys stand three feet apart, each with one foot advanced, and clasp the near hands. Jump over between by placing a hand on each of the near shoulders. These two should lean a little forward, and hold themselves very firmly for the push-off.

**Push Boy**—Form a small circle, with one player standing in the centre. He holds himself stiff from head to heels, and falls over. As he nears one in the circle, he must be pushed to the next or across, and is thus kept constantly falling without

alighting. Have the circle small enough, and take good care of the faller.

*Frog Hand Stand*

**Balance on Elbows**—Take position shown in Fig. 9, but with the hands flat on the mat and the arms inside the knees. Lean forward, bend the arms and place the elbows on the under side of the thighs. Tip yourself into the balance by a slight push from the toes (Fig. 40). Try to pick a toothpick from the mat with the teeth.



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**Head Circle**—(Fig. 41). A stands with his left foot well in advance of the right. B runs forward, places his right foot on A's thigh, takes hold of his right hand with his left, and makes a half turn to the mat, bringing his free leg well above A's head. A assists by holding B's leg with his left hand.

**Combinations**—Hold toes and jump over a line backward; roll backward to position 4; horizontal upward jump, with hand clapping; roll forward to position 11; balance on elbows (Fig. 40); put the forehead on the mat, and push up to head stand; roll forward to stand.



Raise one leg and roll forward to position 36; sit and rise; roll backward with shears to stand

Hand stand; roll forward with shears; grasp the toes and roll backward to stand.

Head circle; after B alights, he makes a short dive and rolls forward to squatting position, while A rolls forward with shears; they lock arms and do the twins' promenade; both roll forward to stand.



42

**Pyramid**—(Fig. 42). Place the hands on the shoulders and the knees on the hips of the boy beneath. The top boy gets up by putting one foot on the hips of the lowest and grasping the shoulders of the second.

**Baste the Bear**—Draw a ring about five feet in diameter on the ground. Draw lots to see who will first be bear. The bear selects a keeper,



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who holds him by a rope about four feet long. The bear must stay in the ring; but the keeper may go

as far as he can without letting go of the rope, or dragging the bear over the line. The other players tie knots in their handkerchiefs and begin to strike, or "baste," the bear by running close to or into the ring. If the keeper touches any of the boys while they are thus enjoying themselves, without dragging any part of the bear out of the ring, or should the bear catch hold of any player's leg so as to hold him fast, the player so touched or caught becomes bear. The second bear selects his own keeper also.

## VI

**Hand Spring**—Take three or four running steps, then hop once on the spot with the forward foot, while you swing the rear foot forward and a little upward, and raise the arms forward-upward to the height of the face (Fig. 44). Bend forward from the waist as suddenly and as vigorously as possible. Put the raised foot down and bend the



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knee a little. on the mat about front of the forearms being near before the hands the rear leg is upward, and immediately after the hands touch, is also thrown



45

Place the hands twelve inches in ward foot, the ly straight. Just reach the mat, swung swiftly immediately after the forward leg (Fig. 45). Just

after the legs pass above the head, and before you can recognize the sensation of being overbalanced, push strongly with both hands, swing the arms downward toward the sides, and throw the head forward toward the chest. You



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should land standing nearly erect. As first attempts frequently land you on your back, it is well to have assistance until you have learned to combine the various movements involved. If you cannot get a big roll of soft material, take a boy and use him as shown in Fig. 46. The boy who assists should brace himself firmly and have his back raised upward. He can further aid by giving a slight push upward when you are nearly over.

✓ **Hump Walk**—Keep the legs straight, bend forward from the waist, and place the hands on the floor as close to the feet as possible (Fig. 47). Move the hands alternately forward until you are in position 4. Without moving the hands, bring the feet alternately forward to position 47. Do not bend the knees at any time.



47

**Head Spring**—The preliminary directions are the same as for the hand spring, but when the hands go down, the arms should be bent and the fore part of the head placed on the mat, as in Fig. 18, being careful to avoid a hard bump. The legs are thrown, and the finish is the same as in the hand spring, but a strong push is given with the head as well as with the hands. Too much emphasis cannot be laid upon throwing the feet as high as possible, and doing everything with lots of snap. Assistance

can be given in this also by having the roll smaller, or by having the boy get closer to the mat by bending his arms and spreading his legs.

### Touch Knee, Rise and Hop—

Raise one leg behind. Grasp instep with hand of corresponding side. Raise the opposite arm to a hori-



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zontal position (Fig. 48); lean forward a little, and place the knee of the held foot on the floor (Fig.



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49). Rise without releasing the grasp. Hop and repeat. You must lean well forward as you try to rise. The arm may be in any position, but this is the easiest. See if you can touch knee, rise and hop six times in succession without releasing your grasp.

**Elephant Walk and Jump**—Take position 47, with the hands flat on the mat. Lift the right arm and the right leg as high as possible, and move them forward without bending elbow or knee. Do the same with the left arm and leg. Move with a slow and dignified pace across the mat. Next move as rapidly as possible in this way.

Keep the arms and legs as straight as possible, and spring forward so that both feet and both

hands are off the mat at the same time. Keep in position 47.

**Walk On the Hands**—Swing the legs up to hand stand position, but drop the feet over a little too far to hold the balance; then move the hands alternately forward. You must keep overbalanced in order to continue walking. Both the hand stand and this movement are frequently and more easily done with bent knees, but you should try from the first to do both with straight legs and with toes pointed toward the ceiling.



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**Walk Off**—A does a hand stand and opens his legs. B turns his back to the front part of A's body, puts his arms on top of A's calves, and his hands on his ankles. B bears down hard. A lifts his hands from the floor, and leans back, while B carries him around (Fig. 50).

To finish, A straightens up more and slips down to the floor.

**Teacher**—The players stand in a line. One, chosen for teacher, takes a soft ball, or bean bag, steps a few paces in advance, and tosses it to the player on the right of the line, who returns it to the teacher, and so on down the line. If the teacher muffs the ball, he goes to the foot of the



line, and the one at the head takes his place. If a player muffs, he goes ten paces, or more, in front of the line, bends forward, and allows each of the others to take a shot at him with the ball. If one fails to hit, he takes the victim's place. Throwing is continued until all have had one turn, then the teacher resumes the lesson.

**Step Over One Foot**—Put the sole of one foot against a wall about the height of the knee (Fig. 51).



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Step over the leg with the other foot, making a half turn, and keeping the foot in place (Fig. 52).



51

Lean well forward, and as you turn push backward. This will keep the

foot against the wall until the free foot touches the floor.

**Combinations**—Dive; roll forward; touch knee, rise and hop.

Hand spring over a boy; elephant walk, run, or jump; roll forward.

Walk on the hands; roll forward; walk on the knees; sit on the heels and jump forward to stand.

Head stand; roll forward; hump walk to position 4; jump between the hands; roll backward to stand.



53

**Pyramid**—(Fig. 53)

Two boys stand side by side, and place the near hands on each other's shoulders. Two others do the same thing, standing directly behind the first two, and place the outside hands on the shoulders of the boys in front. One of the rear boys makes a step by bending one knee, on which another boy climbs to rest his knees on the arms of the rear two, and his hands on the arms of the two in front. Another boy climbs up to seat astride the kneeling boy's back, or he takes this position from standing on the shoulders of someone else. The boys in the figure have their arms at their side, but this is not so safe when this pyramid goes traveling around the room.



## VII

**Stand On Shoulders**—The boy who is to do the supporting should be quite a little heavier, or a good deal stronger than the other. Stand side by side and grasp hands. Make a slight turn inward. The strong boy should spread his legs well, then raise his distant arm above his head, while the other puts his distant foot on the near thigh (Fig. 54). The strong boy then leans away from the other, and gives a pull with his uppermost arm, while the other boy springs from the foot that is on the mat and places it on the other's farther shoulder (Fig.



54

55). He then puts his other foot on the vacant shoulder. The boy on the mat must keep his head well up and strongly set, and the other must have his toes turned out as much as possible, and press strongly against the former's head with his shins. The boy on the mat releases first one hand and then the other, and places them behind the other's legs as high up as he can conveniently reach,



55



56

while the boy on his shoulders straightens up (Fig. 56). Bend the knees and jump forward to get down.

### Roll to Head and Hand Stand--

Sit on the heels and roll over backward as far as the shoulders; then, instead of going on over, straighten the legs toward the ceiling, put the hands down a good distance in front of the face, and come to the head stand.

To reach the hand stand from the back roll, kick straight at the ceiling vigorously, just as the hands touch the mat in the ordinary back roll, and immediately straighten the arms. You will find this an easy way to reach the position.

**Roll Over Boy—**Have one boy with a broad back face the mat, bend his knees a trifle, and place his hands on the floor about two feet in front of his toes. Roll over him. As you grow more skillful in rolling, the boy who is down should place his hands halfway between his ankles and knees, and later on the thighs, a little above the knees (Fig. 57). He should assist a little just as you are



57

about to leave his back by pushing upward; but he must be careful not to throw too hard, or the roller will land face downward on the mat.

### Low Down Walk and Jump—



58

With heels raised and arms outside the knees, grasp the legs a little above the ankles (Fig. 58); move the feet alternately forward for the walk. Spring forward from both feet for the jump. For a variation, maintain the position of the legs, but swing the arms sideward-upward as you jump, and cackle like a frightened hen.

### The Little Crab's Walk—

Have the heels about two foot-lengths apart. Bend the knees. Have the arms inside the knees, and place the hands on the floor as far back as possible, without losing the balance (Fig. 59). Support a



59

good share of the weight on the hands. Move the right foot and the right hand together backward; do likewise with the left. How far can you go without falling?

**Jump—**Run, spring from both feet, and raise the legs forward until they are horizontal, and touch the toes with the fingers, having the knees straight.



60

**End Over End**—One boy lies on his back on the mat, and makes himself stiff from his head to his heels. Another places his hands under his neck, and lifts him to an upright position (Fig. 60); then goes around in front and lowers him gently to the mat. The same movement is now done, beginning with the feet.

**Pyramid**—(Fig. 61). Mount as in standing on the shoulders. The upper boy then puts most of his weight on one foot and extends the other to rest on his supporter's hand, as shown. Lean forward and jump.



61

**Combinations**—Wheelbarrow (Fig. 5). The boy with his hands on the mat (A), rolls forward, assisted by a slight push from B, and comes to a stand with his hands on his knees; B runs and rolls over as in Fig. 57. A rolls backward and B rolls forward to stand.

**Head Circle** (Fig. 41). B (the boy doing the circle), rolls forward to position 38 as his feet touch the mat; A runs and straddles over (leap

frog), and immediately rolls forward to stand, with hands on his knees; B runs and rolls over as in 57.

Head stand; roll forward; low down walk and jump (Fig. 58); dive and roll forward.

Two boys start from opposite ends of the mat, and each does a hand spring; roll forward with shears; lock arms and do twins' promenade; roll forward

**Tender Green**—A circle large enough to accommodate all of the players is drawn on the floor. One then goes into the circle as the "it." He must clasp his hands and go out and attempt to tag one of the others with his hands in this position. If he succeeds, the others immediately give chase, and slap them as often as possible until they reach the



goal. It is not allowed to hit anyone in the head or to kick. The two players then join hands and go out after another prisoner. If the two happen to loose their grasp while running, the others have the right to drive them back to their goal as if they had captured a prisoner. This is continued



until all are caught, the end players only having the right to tag. It is allowable to break through the line (Fig. 62). The first one tagged is "it" for the new game.

**Cock Fight**—Two boys cross their arms over their chests, and squat down opposite each other. They endeavor to knock each other over by using the elbows and shoulders. It is not allowed to straighten up from the squatting position.

**Half Lever**—Sit on <sup>floor or place</sup> a chair and take hold of the seat. Raise the legs and hold them in a horizontal position, with no part of the body touching the chair but the hands.



## VIII

**Snap Up**—There are two starting positions for this exercise of about the same degree of difficulty; if you fail with one, try the other, but do not be discouraged if you try a hundred times before you get



63

it. The movement is easy, but it requires a little training to make parts of the body just the right just the right



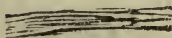
64

From position 9 roll back-

the different work together in order and with amount of force.

tion 9 roll back-position 10 or

63 (be careful not to go so far that you feel like going entirely over backward). As the legs start to swing forward, throw them vigorously upward and forward, and push hard with the hands, if they are on the thighs, as in Fig. 63, half-way between the knee and the hip joint. Immediately push hard with the shoulders (Fig. 64), and head (Fig. 65). It is not necessary to



65

keep the hands on the thighs after the push. If the starting position is with the hands on the mat, they push off just as the head leaves. If the legs have gone high enough and you have put sufficient impetus



into your snap, you will land as in Fig. 66. By keeping the legs straight and throwing them still higher than is shown in the figure, you may land standing erect.

**Leg Circles**—From position 4 swing the right leg forward, under the right hand and back to the starting position.

Swing both legs toward the right hand. Pick up the right hand and rest on the left hip. Swing the legs further and turn onto the right hip, replacing the right hand and picking up the left hand to allow the legs to pass. Swing them back to the starting position. The head should not be turned at any time.

**Jump Over One Leg**—Take the toe of one shoe in the hand of the opposite side (Fig. 67). Jump over by bringing the knee as close to the chest as possible, and keeping the held foot down low (Fig. 68). Keep tight hold.



**Chew the String**—Wrap two sticks of candy separately in tissue paper, and tie six yards of thread to each. Two boys each take a string, and the candy is placed on the floor eighteen feet away. At a signal, the boys put the string in their mouths

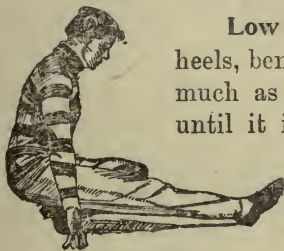
and chew it. The boy getting the candy to his mouth first is entitled to the other's piece as well as his own. The hands may be tied behind the back if it is feared that the boys will become unduly eager.

### **Vault, Leg Circle Over Head**

—Two boys stand facing in opposite directions, and about two feet apart. Another runs, springs, after placing a hand on the shoulders of each of the two, and throws one leg sideward over the head of one (Fig. 69), bringing it back close to its fellow before he alights.



69



70

**Low Down Dance**—Raise the heels, bend the knees as much as possible, extend one leg until it is straight, and rest the heel of that foot on the floor, as shown by Fig. 70. With an upward swing of the arms and a jump, change the posi-

tion of the legs—alternately extended and bent, as in the figure.

**Lip Stretch**—Take position 30, but do not grasp the insteps. Place a pencil on the floor about

three feet in front of you. Without using the hands, lean forward and pick it up with the lips. Try various distances.



71

**Pyramid**—(Fig. 71). Six boys take part. To sit on the shoulders, one boy stands in front of another and spreads his legs. The one behind puts his head between the spread legs and straightens up. The middle boy raises his load as in positions 54, 55 and 56. Come into the group shown by Fig. 71.

**Circle Race**—The players form a circle without joining hands. The "it" runs around the outside of the circle and tags someone. This player must run in the direction opposite to that taken by

"it." They race to see who gets to the vacant space first. If "it" beats, the one who was tagged becomes "it," but if the tagged player beats, "it" must try someone else, and so on.

**Combinations**—Vault, leg circle over head (Fig. 69); as the lad who is jumping alights, he dives as far as he can, and rolls over forward with shears; as his hands leave their shoulders, the other boys roll forward with shears, and immediately roll toward each other with shears again, and come to their original position in time for the other lad to vault as before, he having straightened up and started to run as soon as he finished his roll with shears.

Grasp the toe of one shoe and jump over (Figs. 67 and 68); hold onto the toe and roll forward; repeat; finish by putting both hands to the floor and rolling forward to stand.

Jump over one leg as before; sit on the mat, cross the legs, grasp the toes of both feet, and roll forward; walk on the knees, with the insteps crossed; roll forward.

## IX

**Cartwheel**—Stand with the side toward the mat, raise the arms straight above the head, and have the palms of the hands facing each other. Bend slightly to one side, and then, with the greatest rapidity, bend to the opposite side and throw the legs sideward straight over the head, placing the nearest hand on the mat about twelve inches from the foot (Figs. 72 and 73). The other hand is placed down at an easy reach, straight in front of the starting point (Fig. 74). The legs describe a semi-circle in the air, the first foot touching the floor soon after the first hand is raised (Fig. 75); and the continuation of the movement lands you in the standing position. Keep both arms and



72



73

legs straight. The separate parts of the movement should come in regular 1, 2, 3, 4 order. You may, if you wish, start facing the mat, with the hands held in front of the middle of the body, palms of the hands facing each other and about two feet apart, but you must turn your side to the mat as the



legs start up. Draw a straight line, or select a crack in the floor to follow, in order to make sure that you are going straight. After a good deal of practice in turning cartwheels



75

in a straight line, try turning them around a circle. In doing this, you may find it necessary to make a jump from one foot after each turn.



74

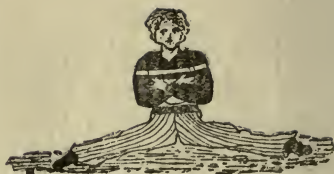
**Stooping Push**—Toe a line with the feet well spread. Reach behind the heels, take a book, and see how far forward you can push it (keeping both hands together), without losing your balance.

**Snap Up Variations**—Fold the arms across the chest and snap up. This requires a more vigorous throw of the legs and a harder push from the head and shoulders than when the hands are used.

Start to do a forward roll, but pause an instant when the shoulders touch the mat, then snap up. Bend forward and repeat. Do three or four in succession.

Do a hand stand; bend the arms slowly until the head touches the mat, and drop the leg backward to position 20. As the shoulders touch the mat, snap up. Do the same from a head stand.

**Splits** — Sit on the floor and see if you can move the legs sideways until they form right angles with the trunk (Fig. 76). From the



76

standing position move one leg forward and the other backward until the thighs rest on the floor (Fig. 77). Either sit erect or bend forward. Be



77

very careful in trying this exercise. Go slowly, and do not allow anyone to touch you.

**Chair Circle**—Lie on three chairs. Stiffen the body from head to heels, pick the middle chair up, lift it across the body and replace it from the opposite side.

**Elbow Rock** — Two boys stand back to back and lock elbows. Raise each other alternately from the floor. Finish by releasing the grasp and both rolling forward.



**Heel and Toe** — Have the heels together and the toes

78

pointed outward. Raise the right toes and the left heel; turn the left heel outward and the right toes inward. Raise the right heel and the left toes; move the right heel inward and the left toes outward, and so on.



79

**Pyramid**—(Fig. 79). The lower men take their positions as described for Fig. 50. The top man either climbs up, or takes his position from standing on the shoulders of a fourth

**Combinations** — Roll backward to stand; elephant walk; grasp ankles (Fig. 15), and roll forward.

Roll backward to stand; little crab's walk; jump backward on shoulders; roll forward to stand.

Hand spring; roll forward; snap up.

Hand spring; head spring; snap up; roll over.

Balance on elbows; head stand; roll forward and snap up.

**End over end** (Fig. 60). As A (the boy who is stiff), reaches the upright position, B remains behind, and A does the forward fall (Fig. 32); B takes hold of his ankles, and they do the wheelbarrow, finishing by A rolling forward with snap up, and B rolling backward to stand.

**Cat and Mouse**—All the players but two join hands and form a circle. The cat is to pursue and catch the mouse, and in so doing must follow the exact route taken by the mouse, who, in order to escape capture, runs sometimes inside the circle and sometimes outside, as rapidly and irregularly as possible. If the cat should not follow the exact

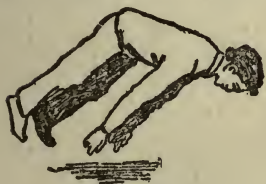


80

route taken by the mouse, the players cry "halt," when the foiled mouser must change places with someone in the ring. If the cat succeeds in following the mouse accurately, and gets near enough to slap it on the back, the mouse goes into the ring, the successful cat becomes a mouse, and a new cat comes out of the ring.

## X

**Snap Down**—Throw the legs up to the hand stand (Fig. 81), lean forward from the shoulders, bring the legs down by a strong pull from



82

the abdominal muscles, keeping the knees straight, and push up from both hands (Fig. 82).



81

Throw the head up and land with the feet where the hands have been, or some distance in advance.

**Chair Tricks**—To lift a chair by the rung, take hold with the palm up. Slide the chair a little way from you, then pull it quickly toward you, bearing down on the rung so as to raise the legs farthest from you a little, then lift and hold it horizontally at arm's length.

To turn over in a chair, stand behind and lean forward over the back. Take hold of the seat with both hands. Put the back of the head down and allow the legs to drag over the back of the chair. Slip the hands up the chair, draw the back slowly up and the legs slowly down until you are in the usual sitting posture.



**Cradle Rock**—Two boys sit on the mat, facing each other, and catch hold of each other's arms near the shoulders. One boy's legs are on top of the other's (Fig. 83). A drops backward onto his shoulders, wrapping his legs about B's back as he falls, while B draws his feet in and stands with bent knees over A (Fig. 84). B then sits on A's haunches, and drops back-



83



84

ward onto his shoulders, while A assumes the position just held by B. This is repeated several times; then just as A's shoulders touch the mat, B releases his grasp, dives about three feet beyond A's head and rolls over forward, while A rolls over backward. This can be varied by maintaining the grasp and rolling together several times.

**Bull in the Ring**—The players join hands and form a circle, with one player on the inside, who is "bull." It is his part to make a rush, break through the ring and escape, and the part of the boys who form the ring to hold their hands so fast together that he cannot break their hold. When the bull breaks through the ring, he is pursued until captured, and the boy who seizes him first is



bull. A good bull will lead the others a merry chase, and if he gets back and touches some mark agreed upon, he is bull again.

**Balance, Knee and Hand in Hand**—A lies on his back, with his heels drawn up against his hips, and raises both arms.



85

B stands on A's knees and takes hold of his hands. He then leans forward, picks up one hand, puts a knee down in place of it, and extends the free arm and the free

leg to a horizontal position (Fig. 85).

**Dives**—Have a ring held waist high and dive through. Break your fall by bending the arms slowly and touching the back of the head first. If you alight on your shoulders, you will be severely jarred. Increase the height and distance. Instead of a ring, have two take hold of hands and improvise a ring (Fig. 86). Have several couples stand in line, just far enough apart to enable you to roll close to stand and dive again.



86



87

**Hand Wrestle**—Two boys clasp hands and place their right feet against each other. Then, by bending, pushing, pulling, each tries to make the other move one or both feet from its place (Fig. 87). The free hand must not be used.

**Turn the Bars**—Form a line by all joining hands. The end boys run to the centre, drawing the others with them, pass under the uplifted hands of the two there, and return to their former positions. Each succeeding time they run under the arms of the pair nearest to their respective ends from the centre, until all are passed under, and all stand with arms crossed. Release the grasps, and race an agreed distance to see who will be ends next.

**Combinations**—Snap up; roll forward with shears; roll backward to hand stand, and snap down.

Fall forward; leg circles on the mat to position 4; jump between the hands; roll backward to hand stand, and snap down.

Two boys start from opposite ends of the mat, and each does a hand spring; roll forward; cradle rock; finish with one doing the dive and the other the back roll to hand stand, and snap down.

Take position 79; the top boy steps off forward and rolls over twice, the second time with

shears; the others straighten until the feet of both rest on the floor, and then roll forward once with shears; roll toward each other with shears again, and take positions in time for the other boy to vault as in Fig. 69; he takes two or three steps forward and stops; the others run to him and lift him as in Fig. 24; upon letting him down, all three roll backward to hand stand and snap down.

**Pyramid — (Fig. 88).**

Three boys stand side by side, and put the near arms on one another's shoulders. Three others do the same and stand directly behind the first three, the outside boys putting their free hands on the shoulders of those in front. Two others mount, kneel on the arms of those behind, and place their hands on the arms of those in front, dividing their weight as equally as possible. Another stands on the backs of the two, taking his position from standing on the shoulders of someone else. If great care is exercised, the pyramid may go travelling.



88

## XI

**Double Elephant Walk** — Two boys stand facing each other, and take hold of each other's arms near the shoulders, or one places his hands on the shoulders and the other his on the waist. It having been agreed who is to do the supporting, the other springs up and crosses his ankles behind the supporter's back (Fig. 89). Call the boy who is standing in that figure **A** and the other **B**. **A** moves his legs so that they are apart, while **B** grasp of his backward, until his hands **A** then lets go forward, while between **A**'s legs soon as **A**'s hands touch the floor, **B** places his hands on **A**'s ankles and straightens his arms (Fig. 91). If **A** is very strong, a small boy can sit astride his hips and catch hold of **B**'s feet. Return to starting position by having **A** stand and **B** crawl back from between his



89



90



91

legs, and be assisted to position 89, or have B uncouple his ankles and both roll forward.



92

**Jump**—Hold a stick about three feet long horizontally in front and jump over it. Lock the fingers of both hands together and do the same (Fig. 92).

**Hand Stands**—One-arm hand stand—Get a balance; then gradually move the legs toward the side on which you are to stand, and slowly raise one hand.

Vertical hand stand—The ears are to be directly opposite the arms, the back is straight and the feet are directly above the head. Both of these hand stands are extremely difficult to hold.

**Head Stand**—A advances one foot, leans forward and puts his arms underneath the knee. B puts his hands on A's hips and does a head stand. He either drops back to his starting point, rolls over, or does a head spring over. If the last is to be done, have someone take hold of B's collar with one hand and put the other hand on his chest, (Fig. 93).



93

**Head Spring from Head Stand**—Do a head stand, then let the legs drop back to position 20. Instead of rolling forward from this position, throw



the legs strongly forward and as high as possible, and just as they begin to descend, push strongly from the hands. You will alight in something like position 66.

### Balance, Knees in Hands—

A lies on his back with his heels against his hips and raises his arms. B stands on A's knees, places his hands in A's, and leans forward, putting first one knee and then the other in place of his hands, and straightens up (Fig. 94).



### Arm, Leg and Lips—

Take position 4, then turn over onto one side (Fig. 95). Have something placed near the hand that is on the floor. Bend the elbow, and turn the face so as to pick it up with the lips, without losing your balance or touching the floor with aught but the side of the foot and one hand.

**Long Reach**—Toe a mark, bend the knees and lean forward to rest on one hand with the arm straight. See how far in front you can make a mark with a pencil in free hand, and return to the standing position, without advancing beyond the



line, losing the balance, or assisting yourself with the marking hand.



96

**Pyramid**—(Fig. 96). Four boys take position 50, and the two couples come near enough to each other to allow a fifth boy to take his stand on the hips of the supporters. The upper boys hold him by his belt. Still another

boy does a hand stand in the open space, and is supported by number five taking hold of his ankles.

**Combinations**—Balance on the elbows; head stand; head spring from head stand; dive and roll.

Hand stand; snap down; roll backward with shears; roll forward with snap up.

Take position 60; when the boy who is being lifted reaches a vertical position, he should fall forward, roll over and, as he comes to his feet, throw his legs up to hand stand; the other boy now takes him as in Fig. 50, and walks around; then both stand back to back, lock arms, and do the twins' promenade (Fig. 22).

**Battle With Balls**—The players divide into camps of equal numbers, each one being supplied with two or three tennis balls. The limits of each camp are to be plainly marked. A player of one side is not allowed to enter the camp of the opposite team, nor to pick up a ball which lies within



97

the boundary of that camp, but he may go as close to the line as he wishes. It is not allowed to throw a ball at the head or face. All the maneuvers of strategy and open attack are to be tried. The camps should be far enough apart to give zest to the fight. Play continues until one side has had enough.

## XII

**Hand Stand Roll** — Two boys are to stand so that one is directly behind the other. Call the one in front A and the other B. A is to have his heels together. B puts his hands on the mat close to A's heels and throws his legs up to hand stand position. As they are coming up, A turns his head so as to see



98

and grasp the ankles, which he separates and pulls down over his shoulders. He then advances one foot a little, leans forward (Fig. 98), and pulls hard, while B swings his hands and head forward. A continues to bend forward until he places B's feet on the mat (Fig. 99). The movement is then repeated with A behind and B in front. Travel across the mat in this way.



99

The boy in front must be very careful not to bend forward too fast, or he will throw the other flat on his face. As you become somewhat accustomed to the movement, the speed can be increased without danger by having the boy doing the hand stand keep his head well back as his body comes forward.



100

**Double Dive**—Two boys face each other about three feet apart. A leans forward and and rolls toward B, keeping his legs well back and spread as far as possible. Before A's legs begin to descend, B leans forward and dives between them (Fig. 100), landing a foot or more beyond A's head. Both roll to stand, make a half turn on the spot and repeat, B rolling and A diving. The boy who dives must go high enough to make allowance for the head of the other rising quite a little. Be especially careful on this point, or one will get a bad hurt.

**Jump Little Nag-Tail**—There should be six or eight on a side. The leader of one side stands upright against a wall, on which he places his hands. The rest stand one behind the other, with arms about the waist of the next in front. One of the other side then runs, places his hands on the back of the "nag" nearest him, and endeavors to spring onto the back of the foremost. He is followed by all the others. If there should not be room for all to get on, owing to the first boy not jumping far enough, the sides then change, the nags becoming riders and the riders nags. If any of the nags in trying to support the weight touch the ground with either their hands or knees, play is resumed without changing sides. If all the

riders get into place and keep their positions while the leader counts twenty, sides are not changed, but if any fall off during the count, sides are changed. The nags should raise their backs upward, and the riders should give warning before every jump.

**Forward Fall, Two High**—One boy stands on another's shoulders. They both try to keep a straight line from the head of the upper to the heels of the lower boy, and lean forward as far as possible without tumbling over (Fig. 101). Just



101

102

as they are about to fall flat, the upper boy steps to the ground (Fig. 102), and both immediately bend forward and roll over. The upper boy must not push back as he leaves the other's shoulders.

**One-Hand Hand Spring** — Take a short run; put one hand down in line with same side of the body;



throw the legs as high and as hard as possible, and push off with the hand as they begin to descend. Be careful about placing the hand in line with its own side of the body; if you place it in front of the middle, you run the risk of getting an injury to your elbow.

**Hand Stand On the Knees, Standing**—A spreads his legs and bends his knees a little. B, either with or without a short run, places his hands on A's knees, throws his legs up to hand stand position, and is caught by the belt, or hips, and held by A, who leans back enough to balance both.



103

**Hand Spring With Feet Together**—Bend forward very quickly and jump hard. This requires a stronger push from the arms than the usual method.

**Hop and Hand Spring**—Hop and do a hand spring with both hands; then with one hand.

**Jumping Handspring**—Take a good run; jump from both feet and throw the legs very high, and as you jump, throw the hands down quickly. If you have jumped well, you will do little more than touch the fingers to the mat. The hands do not touch until after the feet are in the air.



**Twist Under a Wand—**

Take a stick three or four feet long and put one end against the ground, so that it will not slip. Place one hand about a foot above the ground, and the other at the opposite end of the stick (Fig. 104). Bend



104



105

and turn so that the head comes beneath the lower hand (Figs. 105, 106), and back to the starting position without losing your balance. Keep in line with the stick as you turn.

**Combinations —** Hand stand roll several times, then one boy rolls forward, rises and places his hands on his thighs for the other to roll over, as in Fig. 57.



106

Snap up; roll forward with shears; little crab's walk (Fig. 59); roll backward to hand stand, and snap down.

Double elephant walk; roll forward; make a half turn, step toward each other and stand on the shoulders; fall forward and roll.

Hand spring; head spring; snap up; roll over.

**Toe Wrestling**—Two boys face each other, fold their arms and hop. By a side movement of the leg, each wrestler tries to make his opponent put his raised foot down.



107

**Pyramid**—(Fig. 107). Nine boys take part. The two sitting on the shoulders are first raised to their positions. The boy standing on the arms of their supporters then mounts, one of the two standing on the mat making a step for him by bending one knee. The outside boys then kneel and the last two step up. Each couple takes hold with the hands, as shown, immediately upon taking their positions.

## XIII



108

on the floor close to his hips, and as they touch the floor, he gives (Fig. 109), ward (Fig. his arms slow- when the back touches the out a severe forward, A

peats the movements which B has just done. Be



109



110

**Double Roll**—A lies flat on his back. B stands with a foot on each side of A's head, facing toward his feet. A raises his legs so that B can grasp his ankles, and at the same time he grasps B's ankles (Fig. 108). A must now make his legs perfectly limber in B's hands. B leans forward and puts A's feet

a slight jump and rolls forward (Fig. 110), bending ly, so that of his head mat, it is with- jar. As B rolls

arises and re-

sure to let the back of your head touch the mat first in the roll. In order to go fast, have the boy who is down hold the upper boy back a little as he jumps forward to roll, and thus

avoid a shock. To roll backward from position 108, B sits on his heels, leans backward, and pulls as hard as he can, while A pushes from his head and shoulders and straightens his arms. Fig. 109 shows the position just as A has straightened his arms. Repeat the roll forward two or three times, and then roll backward to your starting point.

**Bucking Broncho** — From the hand stand position bring the legs downward by a strong pull of the abdominal muscles, and push up from the hands before the feet reach the floor. As the hands leave the mat, swing them backward past the sides, and alight leaning a trifle forward, with the arms well back past the sides of the legs. With a jump, swing the hands forward onto the mat and throw the legs up to hand stand position. This is repeated, and you progress backward each time the feet return to the floor. The exercise is a fast one. It is a variation



111



112

of the snap down (Figs. 81 and 82). A more realistic form of bucking is shown by Figs. 111 and 112. In this style, start by raising the hands to the front of the chest, with the palms turned forward; lean forward and

jump onto the hands, with the arms held nearly straight, and at the same time raise the knees to the chest (Fig. 111). Just before the hands touch the mat, kick the legs out to their fullest extent (Fig. 112), then bring the feet down and the hands back, as described for the previous style.



113

**Backward Fall**—Lean backward, with the body straight from head to heels. Just before you reach the point where you must fall on your back (Fig. 113), bend sharply forward from the waist (Fig. 114), touching the calves of the legs, then the thighs, and you will come down without a jar.

**Potato Race**—Eight or ten potatoes, stones, caps, or Indian clubs, are to be placed in line, each separated from the next by a distance of ten feet, more or less, as desired. A similar arrangement is made for each player. A receptacle is provided for each competitor at the starting line. The articles are to be picked up one at a time and placed in the receptacle. The one properly completing the task first, of course, wins. The players may pick up the articles in any order they choose.



114





**Elbow Stand**—Place the fore-arms on the mat, and throw the legs up to hand stand position. You must bend the back a good deal, and keep the chin raised high.

115

**Hop and Reach**—From a starting line, with a pencil in one hand, hop once, reach forward and make a mark on the floor. Continue for four or five hops. You must recover your balance after each mark without touching the raised foot or the free hand to the floor. If out of doors, put sticks into the ground, instead of making a mark. See who can beat.

**Combinations**—Hand spring; roll forward with snap up; backward fall; roll backward to hand stand, and snap down.

Cartwheel; hand stand; bucking broncho, either style.

Two high, fall forward and roll to position 70; both do the low down dance; roll backward to the shoulders, and snap up.

**Pyramid**—Have two boys face each other and grasp each other's arms close to the shoulder. One of them is to advance one leg and bend the knee a good deal. A third boy is to put one foot on the step thus formed, and climb so as to have both knees on the shoulders of one of the two, and both



hands on the shoulders of the other. The supporter then puts his heels together. In the meantime, two other boys have taken position 56—that is, one is standing on the shoulders of the other. They now come close to the three, and the upper boy steps onto the one who is kneeling, placing one foot on his hips, and the other on his shoulders, and strikes an attitude for an instant. He then steps off sideward, and the one who is kneeling pushes off backward. The attitude shown in the picture means “I am in a hurry to get down.”



116

**The Beater Goes Round**—(Fig. 117). The players form a circle, each one crossing his wrists behind his own back. One then goes round the outside of the circle with the beater (generally a knotted handkerchief), in his hand. The players must look straight ahead; anyone looking round receives a slap with the beater. As soon as the player who is “it” sees fit, he places the beater in the hands of another player, and continues on his round as before, the one receiving the beater giving no sign for a minute or two. Suddenly he com-

mences to beat his right-hand neighbor, and chases him around the ring until he reaches his place. The one who was "it" first takes the place of the player to whom he gave the beater. Each player should carefully watch the faces and the gestures



117

of the one who is "it," and also of his companions, in order to tell who has the beater, and to escape the blows if his neighbor should chance to have it, or to avoid causing a laugh if he should become afraid and run without cause; but he must avoid turning his head or he will receive a blow.

## XIV

**Pull Over the Back**—Two boys stand back to back, with the arms upstretched and clasping hands. One of them has his heels together and the other has one foot a little advanced (Fig. 118). Their heads are to drop back on each other's shoulders and they must agree in advance which is to pull and which side of the head each is to take. A is facing left in the figure, and is to pull. Both bend their knees a little, being especially careful to keep their shoulders and hips touching exactly as they were when



118



119

standing upright. B gives a slight spring and lifts his knees as close to his chest as possible. A bends forward just a little as B springs, but does not pull until B has had time to get his his knees well up toward his chest. A then bends forward sharply and pulls hard (Fig. 119). When the point shown in this figure is reached, A straightens up, so that B can

alight standing erect. In beginning, you should have someone assist B to get his knees up at the start by putting a hand under his thigh and lifting a little, and when he has reached position 119 put an arm across his chest just beneath the arms to prevent any possibility of his coming down on his knees or slipping off on his head. Both boys must keep a tight grasp.

### The Round Off

—Face the mat and start to do a cart-wheel (Fig. 120). Bring the legs together when they reach a point above your head, and as the hand first placed



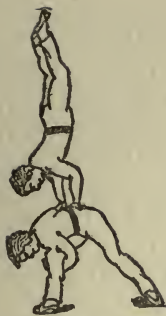
120



121

down is leaving the mat, turn so as to face your starting point. Give a decided push with both hands, throw the head and shoulders up hard (Fig. 121), and you will land standing nearly erect.

**Click the Heels**—Spring up in the air and click the heels together twice before touching the floor again. For three times, click the heels, then the front part of the feet, and then the heels again.



122

### **Hand Stand On the Back—**

A advances one foot and clasps his arms beneath the knee. B does a hand stand on A's back (Fig. 122), and either drops back to his starting position, turns off to one side, or turns forward and over. If he does the last named, he must give a good push with his hands as he becomes overbalanced, and be careful to keep his head back so as to avoid going over too far. Have assistance.

**Head Push**—Toe a mark about three feet from a wall, first placing a stool in front of you. Lean forward, put the top of the head against the wall, and pick up the stool. Push yourself back to an erect position, using the head only. You can assist yourself by bending the knees, drawing the hips back and jerking the chair toward you as you push.

**Cow**—Raise the right leg and scratch the left ear with the toes of the right foot.

**Head Spin**—From the head stand move the hands around, supporting a good deal of the weight upon them, and make a half turn on the head. After you become somewhat familiar with turning, roll backward to head stand, make a half turn on the head quickly before you put your hands down, then roll forward.



**Head Spring With a Half Turn**—Begin as for a head spring, but commence to turn the body as soon as the feet leave the mat, and as the head and hands are leaving, twist them sharply in the same direction. The legs must go high, and you should stand erect at the finish.

**Jump From the Shoulders** — A and B stand close together, facing each other. A puts his hands on B's head and raises one foot. B takes hold of this leg half-way between the knee and the ankle. A springs, assisted by B, to kneel on B's shoulders, with his insteps resting on B's crossed arms, which are held on a level with his shoulders. A throws his hands upward and springs forward (Fig. 123), assisted by a slight lifting of B's shoulders. Have someone stand in front and put an arm across A's chest if he stumbles.

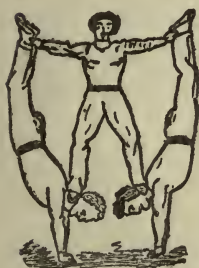


123

**Fox in His Hole**—Make a circle to represent the "hole." Someone is chosen to be the "fox" and everyone else runs at large. The fox comes out of his hole, crying, "The fox is out of his hole," and hops around on one foot, having a knotted handkerchief in his hand, with which he tries to tag someone. If the fox stops hopping and goes about on two feet while out of his hole, all unite



to beat him back into it, using their knotted handkerchiefs for the purpose, and the fox has a hard time of it until he either hops again or runs back to his hole. If he tags one, that player is "it."



124

### **Stand On Two Heads—**

Three boys take part. Two do hand stands, one beginning an instant before the other. The third boy catches an ankle or trousers leg of each as their legs come up. He then steps on their necks (Fig. 124), pushing back on the legs a little as he puts each foot down. The two must keep their necks and legs stiff.

**Hand Spring From the Knees—**A takes the position held by him in Fig. 125. B takes a slight run, places his hands on A's knees, and throws his legs high and fast, straightening his arms as the legs rise. A has his hands in readiness to give a slight push against B's shoulders if his head drops too low. B should alight standing perfectly straight.

**Combinations—**Round off; roll backward to hand stand, and snap down.

Round off; roll back to position 4; jump between the hands; snap up.

Cartwheel; round off; sit on the heels, roll backward to position 13, and jump backward on the shoulders; snap up.

Pull over the back; jump from the shoulders; both roll forward, and snap up.

### Shoulder Stand On the

**Hands**—A lies on his back, draws his feet, which are separated, in rather close to his hips, braces his knees against each other and extends his arms upward. B places his hands on A's knees, puts one foot somewhat in advance of the other, leans forward and throws his legs upward. As B comes forward, A places his

hands against his shoulders. B must keep his head back, hold his legs close together, and have his toes pointed upward (Fig. 125). B may drop over to his feet, assisted by a push from A, or fall back to his starting position.



125

**Pyramid**—(Fig. 126). You will notice that this combines two distinct positions, and these should be tried separately. Have two boys get on their hands and knees, with their near shoulders and hips touching. The boy who is to do the head stand, having one foot in advance of

the other, places one arm on the outside of the head of each of the kneeling boys, with the palms of the hands resting against their shoulders or their chests. He



126

leans forward, places his forehead on their backs, just behind the shoulder blades, and throws his legs up to a vertical position. This posture is easy to maintain for a long time. He returns to the floor by allowing his legs and feet to drop back to their original positions. The other boys should try their part, first, with the upper boy sitting down. It may be found easier for the upper boy to place his

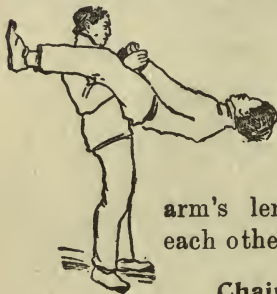
right knee on the under one's right shoulder and clasp his supporter's left hand with his left, instead of doing it as shown in the picture. He should balance almost entirely upon his knee. When ready to try the combination, have the two boys kneel; the boy who is standing then takes his place; then the lad does his head stand, and has his legs encircled by the one who is standing. Next the uppermost boy takes his position, having previously climbed onto the shoulders of an outsider and been brought close the others.

## XV

**Pull Over, Hands Between the Legs**—Call the boy with his arms between his legs B and the other A (Fig. 127). B springs as well as he can and puts his chin against his chest, while A pulls vigorously and straightens up. B must keep his legs well spread, so that he straddles A's body as he comes



127



over (Fig. 128). A continues to pull, but at the same time he pushes B's legs away by a forward shove of the body, so that the finish is almost at arm's length, the two boys facing each other.

**Chair and Pin**—Stick a pin under one side of the back of a chair. Without getting off the chair, reach around from the opposite side and pull the pin out with the teeth.

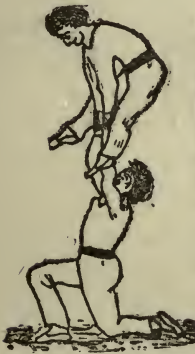
**Backward Bend**—Grasp a stick about two feet from its end. Place the hands just beneath the nose, bend the knees, throw the abdomen forward and

bend backward until the end of the stick touches the ground.

**Stoop If You Can**—Place your heels against a wall which has no projecting board at the bottom. Have something placed near your toes, and try to get it by bending forward from the waist, keeping the knees straight, and without losing your balance. If you have a flexible spine, and can double up like the boy in the cut, you can do it. Clasp the back of the legs, put the chin against the chest, and go doubling down. Return in the same manner.



129



130

**Straddle Backward**—A advances one leg and kneels with the other. B stands with his back to A, with his legs spread, his knees bent, and his hands between his legs, with the thumbs next each other. A puts his thumbs under B's thumbs, and the palms of his hands across B's. B gives a good upward spring, leaning backward as he rises. A pushes upward as hard as he can (Fig. 130), and lets go just as B is passing over his head.

**Throw Backward, Lying On the Back**—A lies on his back, places his hands alongside his head





131

as in the backward roll, and raises his legs. B stands with one foot under A's hips, the other alongside the lower part of his chest, and grasps his ankles with thumbs uppermost (Fig. 131). A must make his legs limber. B presses A's knees down against his chest, lifts his feet quickly as high as his face, and then pushes away. A pushes hard with his head and hands as soon as B begins to lift

(Fig. 132), and throws his head and shoulders sharply upward and backward as his hands leave the mat. He should alight standing erect.



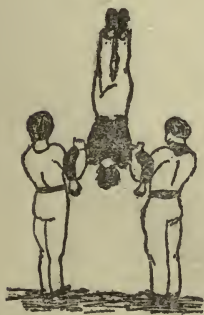
132

**Combinations**—Starting from the same end of the mat, A does a hand spring and halts; B follows with a snap up, and both take the starting position described for Fig. 130; A straddles backward; B straightens his rear leg and puts his arms under the forward thigh, and A does a head stand on his back (Fig. 93); A does a head spring from this position, or rolls over to the mat and rolls again; B does a snap up, or roll over.



Shoulder stand on the hands and knees; move the hands from the knees to the upper arms of the boy lying down; drop the legs back toward his knees; lean slowly forward, put the back of the head on the mat and roll.

All the boys face each other by twos. The twos join hands as in Fig. 86, and each stands about six feet away from the next pair. Let the two at one end of the line drop hands and one at a time dive through the first ring, roll to stand, immediately dive through the second ring, and so on to the end. When they reach the end, they step to opposite sides and make a ring with their hands. As soon as these first divers have passed a two, that two begins and does as the first two did, and so on without end, if you like.



133

**Shoulder Stand On Two Supporters**—A and B, the two supporters, stand as shown by Fig. 133. C drops his arms over theirs, and gives a strong spring, raising his hips and leaning forward as he begins to leave the ground. A and B put their free hands under C's thighs and help him up. C finishes by dropping forward, straightening his arms sideward as he turns.

**Horizontal Bal-**

**ance**—A lies on his back and raises his arms so as to place his hands on B's lower ribs as he leans for-



134

ward from standing astride A's body. B catches A's wrists (Fig. 134). Do the same exercise with B extending his arms alongside his ears, instead of catching hold of A's wrists. A catches a little higher for this balance.

**Pyramid**—(Fig. 135). The three lower boys take their positions, and the others stand behind.



135

The two step from the ground into their places; but the top boy is first raised onto the shoulders of

another and steps from there into his position. To finish, all lean forward, fall forward and roll, releasing all grasps just before the upper boys step off. These must be careful not to push back at all strongly with their feet.

**Prisoner's Base**—The players divide into two sides, and draw two semi-circles about twenty paces apart for their respective goals. At a little distance from its goal each party draws a circle on the ground, or otherwise designates a spot which is called "prisoner's base." One of the side leaves his goal and ventures as near to that of the enemy as he dares. The opposite side immediately sends



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ou' a player to tag the darer, but the darer's side immediately sends out a second player to protect him and to try to tag the opponent. The other side now sends its second player, also. This continues until one or more are caught, or all have returned to their homes. If any players are caught, they are taken to the prisoner's base, and can be



released only by one of their own side touching them before being tagged by their opponents. There must at all times be a goal guard, and the game is won when one side has made prisoners of all but one of its opponents.

The captains appoint the goal guards, and sometimes assume entire direction of the game, but sometimes each player uses his own judgment when to run and when to return.

## XVI



137

**Forward Throw, Hands Between the Legs**—A stands in front of B, leans forward and puts his arms between his well-spread legs. B grasps A's wrists (Fig. 137). A bends his knees a little and gives a good spring, while B, at the same time, lifts hard and turns A forward (Fig. 138). A must be careful to

keep his legs spread until they have passed B's body, and B must be careful not to let go until he is sure A will land on his feet.



138

**Turn in the Air**—Place the hands on the hips, thumbs behind and fingers in front. Give a slight upward spring, turn the head and shoulders to the right or left, and make a quarter, a half or a whole turn. Do not bend forward at all.

Drop the hands and hold them about a foot from the sides. Do not raise them, but swing with the shoulder and head turn, and try to do two whole turns or more. Keep the body erect.

**The Crab**—From position 191, keeping the knees bent, push the knees and abdomen well forward, raise the arms above head and bend slowly backward until the hands touch the mat (Fig. 139). Walk forward or backward in this position. Return to the original position by reversing the movement, or get the hands close to the feet, give a slight spring and throw the feet upward and backward to the mat.



139

**Toss**—Have two lines of at least four boys face each other. Those opposite take hold of hands. The odd boy extends himself full length upon the arms of the others, his arms raised above his head. The others then, working together, toss him in the air. If there are a good many boys, he can be given a start and "floated" from one end of the line to the other in the air, by successive tosses.

**Bean Bag**—Provide something soft that can be thrown easily a short distance. Have the players form a circle, then count off by twos, that is, every other boy has the same number, one or two, as the case may be. Give the bags to any number one and two. These players are to be the starting and stopping places. At a signal, the balls are passed—a number one throwing always to another



number one, etc. One bag should go to the left and the other to the right. The first around, caught and held by its proper owner wins. Score is kept.

### Round Off With

**Turn**—You will notice that in Figs. 120 and 121, the round off is begun facing east and finished facing west. Begin your round off as in Fig. 140;



140



141

as the hand first placed down is leaving the mat, turn the hips and the head sharply toward the left, if you have started with the left foot forward, as shown in the illustration, and as the second hand leaves the mat, swing it also toward the left (Fig. 141) You should land facing the east. This requires lots of snap, and the legs must go as high as possible.

**Arm Circles**—Raise the arms above the head. Make circles forward with the right arm and backward with the left. Turning sideward at the hips a little makes it easy.



142

**The Lever** — Take position 4, but with the fingers pointed backward instead of forward.

Press the elbows strongly against the sides of the body, and slide yourself forward until you are balanced as in Fig. 142. This can be made a little easier by placing the points of the elbows just inside the hip bones.

**Combinations**—Round off; roll backward to position 4; jump between the hands; snap up.

Starting from opposite ends of the mat, A does a round off with a turn, and B does a hand spring. They clasp hands, raise their arms to one side, turn back to back and pull over the back (Figs. 118, 119); pull over, hands between the legs (Figs. 127, 128).

Starting from the same end of the mat, A does a hand spring, then, standing, places his hands on his knees; B runs and rolls over A (Fig. 57), then leans forward, puts his arms between his own spread legs; A grasps B's wrists and turns him forward.

Two start from the same end of the mat, and, following each other, do several snap ups. The one in front then stands, the one behind puts his head between the legs of the one in front of him, and throws A backward (Figs. 143, 144). A puts his head between B's legs and throws him, and so on to the end of the mat.

**Throw Backward, Head Between the Legs** — Take position shown in Fig. 143. A is standing. Have someone put a hand on A's shoulder and support him firmly for several trials. He must be sure to keep his legs well spread, or he will hurt B's ears. A leans backward. As soon as B can feel that A has started, he straightens up and gives a quick and vigorous throw backward. A must be sure not to jump, but as soon as his feet are off the floor he should draw his



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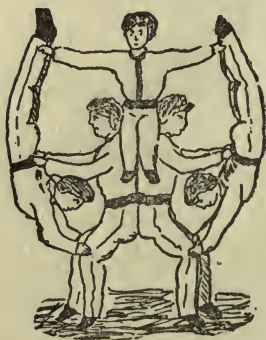
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knees in toward his chest (Fig. 144). A good throw will always land A in an erect position. In case of a slip, when there is no assistant, B can save A from a fall by putting his hands behind and catching A's shoulders as they slide down his back.

**Buck, Buck, How Many Horns Are Up?** — Three boys take part, buck, frog and umpire. The buck leans forward and rests his hands on a wall. The frog runs and leaps on his back, while the umpire stands alongside. The frog now holds up several fingers and cries, "Buck, buck, how many

horns are up?" If the buck guesses correctly, the two change places; if not, the frog repeats his jump and question. The umpire decides the matter each time.

**Broncho Riding**—A places his hands on the mat about three feet in front of his toes, and bends his knees a little. B sits astride A's hips, sometimes locking his legs under A, and sometimes his arms. A tries to dismount B by bucking and kicking. Be sure to try this on some soft spot, so that B will not be injured if he gets thrown.



145

**Pyramid**—(Fig. 145).

Two boys stand back to back and slide their feet a little distance out in front. A third boy sits on their shoulders, between their heads. Two others do hand stands on the knees of the two standing, who support them by catching hold of their belts, while the top boy seizes an ankle or a trousers leg of each.

## XVII

**Hand Stand  
On Chest and  
Drop Over**—A  
is lying down.  
B first puts his  
hands flat on A's  
chest; A then



146



147

puts his arms in front of B's and his hands on B's shoulders a little behind the arms (Fig. 146). The palms of A's hands are turned forward so that the little fingers are next B's arms. B then does a hand stand (Fig. 147). He holds the balance for several seconds, then puts his chin against

his chest and allows his legs to drop over. Just as they start, A raises his legs and puts his feet on B's hips, just below his belt (Fig. 148). B swings his arms forward, while A



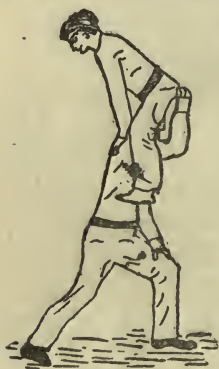
148

moves his legs a little in the same direction, and allows B to stand on the mat.

**Straddle Forward**—A stands with one leg well in advance of the other and has the forward knee bent, while the rear one is straight. He must keep his head well up and keep looking straight forward. B runs forward, places both hands on A's head (Fig. 149), springs upward and straddles forward and



149



150

over, assisted upward by a strong push from A's hand, which is placed between his legs (Fig. 150). If A allows his head to bend forward, B's hands will slip off and he will be in danger of landing on his head.

**Foot in the Hole**—Draw a circle about eighteen inches in diameter. A puts one foot inside this circle and the other outside. B hops on one foot, and by pulling, pushing or tripping with his free foot, tries to make A bring his foot outside the line. A, in his turn, by the same means, tries to make B step on both feet. Either doing what he



ought not to do, loses to the other, and then change places.

**Roll Down Forward**—From a standing position raise the hands to the front of the chest, bend the knees, push the abdomen forward (Fig. 151), and roll downward, touching the knees, the abdomen, the hands and the chest in the order named; allow the knees to bend and the feet to drop over toward the head (Fig. 152). From this position you may roll back or go on over into the crab and make a complete roll from stand to stand. If you wish to go



151



152

over from position 152, put the forehead on the mat, straighten the arms and allow the legs to drop over as close to the body as possible. As the feet touch, push the knees forward, put the chin against the chest, press strongly from the hands and swing them forward, and you will come to a standing position. If your arms are strong, there is no need to touch the head to the mat.

**Roll Down Backward**—From the hand stand bend the arms and lean forward until the chest rests on the mat, and allow the feet to drop over toward the head as in Fig. 152. Straighten the arms, push from the hands, throw the head and

shoulders backward and roll backward to stand. Keep the head and shoulders going well, and you will have no trouble in coming from the knees to the feet. Run and dive into the position just described, and roll back to stand.



153

**Head Balance**—(Fig. 153). Do a head stand. Lower the legs toward the face a little and spread them. Begin by raising one hand, then try both. It is a hard trick to master.

**Leg Twist**—Toe a mark with the toes of the right foot. Throw the left leg behind the right and place the toes opposite the instep of the right foot, the left heel in line with the right instep, forming two right angles.

Begin as before, but carry the left foot around until the left instep is opposite the toes of the right foot, forming two right angles, as before.

Begin in the same manner, but carry the left foot around until the toes of the left foot touch the heel of the right and the left heel touches the toes of the right foot.

**Hang Tag**—When players are hanging by the hands or arms, they cannot be tagged by the "it." When "it" attempts to tire some one player out, the others should try to entice him away.



154

**Pyramid** — (Fig. 154). The boys kneeling first take their positions, then the one standing on their thighs, then the two standing on their shoulders are assisted up by the outside boys giving them a knee to stand on, the outside boys taking

their positions immediately afterward. The topmost boy takes his position from the shoulders of another.

**Combinations**—A does a hand stand with roll forward and snap up; from the opposite end of the mat B does a head spring, rolls forward, then backward to rest on his shoulders; A grasps his ankles and throws him back to stand (Figs. 131, 132); both roll backward to hand stand and snap down.

Stand on shoulders; fall forward with rolls to stand; A puts his head between B's legs and throws backward; A rolls forward to lying flat on his back; B does a hand stand on his chest and drops over (Fig. 146); B turns, grasps A's ankles and throws him backward to stand.

Double dive (Fig. 100); roll forward with shears, straddle forward (Figs. 149, 150); both roll forward with snap up.

**Strong Boy**—See if you can hold one pound at arm's length for a minute. Try a lesser weight for a shorter time.

**High Jump**—"Pile up chairs as high as you choose, and I'll take off my shoes and jump over them." Jump over the shoes.

**Egg Races**—Tie the hands of the players behind their backs. Place a spoon in the mouth of each one, with a hard-boiled egg upon it. Have them race a given distance to see who can arrive first with his egg in place.

Do the same, having the spoon carried in one hand.

**Snake Wrestling**—

Have the players join hands. In the centre of the circle place one or more sticks, bottles, or Indian clubs (Fig. 155). Try to make some player knock the pin over by pulling, pushing, turning, etc. Several unite



155

against one, or one side tries to beat the other side of the circle. When one knocks over a pin, he drops out, and play continues until there is a winner.

## XVIII

**Sit On the Feet and Kick Back**—A lies on his back and raises his feet so that B can stand close to his hips. A then places his feet against B's hips, and straightens his knees just enough to allow B to stand upright. B then raises his arms straight upward. He then leans back-



156



157

ward, putting all of his weight on A's feet, and bends his head back as far as possible (Fig. 156). A allows his knees to bend a little toward his own chest, and just as B's feet are leaving the mat, he kicks as hard as possible (if the boy is about his own weight). B assists the backward turn by drawing his knees upward a lit-

tle as he is kicked (Fig. 157). He should alight standing erect behind A's head. You



158

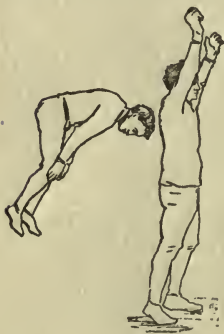
must either have someone support B's shoulders during the first few turns, or practice going back very slowly, and have A support the shoulders until the turn is mastered (Fig. 158). B must be careful not to jump. He must put his weight fully on A's feet.

### Balance Above Head

—A places himself in front of B, who takes hold of his belt or trousers at the hips, while A places his hands on B's wrists. Both lift their heels and bend the knees a little. A then springs upward, leaning backward as he rises, and extends his arms, while B



159



30

lifts vigorously till he holds A in a horizontal position above his head (Fig. 159). This position is maintained for a few seconds; A then draws his knees to his chest and turns backward to the mat (Fig. 160), assisted by a push from B. During the first few trials, have someone place a hand on A's shoulders.





161

the foot that is on the ground, stiffens the other leg and presses on B's shoulders with his hands, while B straightens up and lifts hard. Several practice lifts should be tried. B then runs and jumps over A's head, leaning forward as he presses off of A's shoulder. He must be sure to keep the throwing leg stiff, or there will be a spill. In Fig. 162 the upper boy has bent his knee after he was thrown.



162

**Balance On Head**—This exercise is done in the same manner as in Figs. 159, 160, with this difference: B puts his head under A at the base of the spine, thus acquiring an additional support, instead of holding him up by the hands and arms. This en-

ables B to handle a much heavier boy than is possible in the first exercise.



163

**Pyramid**—(Fig. 163). Start as if A was to stand on B's shoulders. Instead of putting his upper foot on B's shoulders, however, A hooks the front part of it about B's neck, and both lean slowly backward until a good balance is secured. A places his hands in any desired position.

**Jump Rope, Lying Down**—Lie down with the knees raised and the heels not far from the hips. Have your rope about six feet long behind the head at arm's length. Swing it downward and raise the feet to allow it to pass under. Immediately replace the feet, push from the head and shoulders (putting the weight on the feet) high enough to pass the rope under your back and forward again. The movement must be done rapidly to be successful. You can do it without putting the feet on the floor at all, but this is hard on the shoulders.

**Stage Fall**—Fall sideways, touching first the knee, then the hip, then the shoulder, turning onto the back as you finish.

**Black Man**—(Fig. 164). Two opposite goals are selected. The "it," or black man, stands midway between them, and cries out, "Are you afraid of the black man?" to which the others reply, "No, not of one like you," and then they all run



164

from the one goal to the other. The black man tags as many as possible while they are on their way, and those tagged must assist him in tagging the others. This is repeated until all are caught. The first one tagged is "it" for the new game.

**Combinations** — From the same end of the mat, A does a round off with turn; B walks on his hands and drops his legs over A's shoulders; they do a hand stand roll twice; A then rolls forward to stand, and B rolls forward far enough to place his feet beneath A's hips; kick back to stand.

Starting from the same end of the mat, A does a hand spring and rolls forward to stand; B rolls forward and snaps up; B throws A backward, head

between his legs; A grasps B at the waist, balances him above his head and drops him back (Figs. 159, 160).

Starting from opposite ends of the mat, A does a hand spring and stands; B runs and springs over A's head (Figs. 161, 162); A places his hands on his hips, B does a round off as he alights, then runs and rolls over A (Fig. 57); both roll forward with snap up.

**Limber Up**—Raise the arms in front until they are as high as the shoulders, palms facing each other. Swing the arms backward and have the backs of the hands touch each other behind the back. If you drop the head and shoulders a little forward as the hands go back, you will find the trick comparatively easy.

Place the hands on the hips, thumbs behind and fingers in front. Rub the elbows together behind the back.

**Touch**—Two boys stand, each with an arm extended toward the other. Try to touch each other without being touched in return. Best two out of three wins. A touch on the hand does not count.

**Seat Balance**—Sit on the floor and fold the arms across your chest. Raise the legs and see if you can balance on the end of your spine.

## XIX



165

**Front Somersault** — Raise the hands as high as the head, with the elbows on a line with the chin (Fig. 165). Do a forward roll over, swinging the hands downward, so that they slap the mat as the roll is finished, instead of catching the legs.

As a second preliminary exercise, take a slight jump, with hands in same position, raise the knees as close to the chest as possible, throw the hands forward and downward to grasp the legs, and alight on the shoulders without touching the head.

Now get a very soft spot to alight on, and from the standing position, with the hands held as high as the head, give a hard spring (raising the knees close to the chest), try to put your head into your abdomen, swing the arms vigorously forward and downward, and grasp the legs half-way between the knees and ankles. If you do these things with sufficient snap, you will land on your feet in the position shown by Fig. 66. Assistance may be given by placing a hand on the back of the neck and lifting when the boy is half-way round.

Try the exercise with three or four running steps for a start,



166



but be sure to jump from both feet when you try to turn. The hands are raised just as you spring onto both feet from the last running step. You will find very little difficulty in turning over in this way.



167

As soon as you are sure of landing on your feet with a slight run, you should try to go higher and land standing erect. In order to do this, do not raise the hands quite so high, but as you jump, look up a little and shoot the hands upward, then swing them downward to grasp the legs (Figs. 166, 167). Give a sharp pull inward, then let go, allowing the arms to drop to the sides and straighten the legs (Fig. 168.) Increase your speed as you run. The looking upward motion is important, as it determines the direction of your jump, as well as the height. If you look upward, but some distance in front, you will cover more ground than if your gaze were directed upward, but at a point nearer to you. You are apt to turn too far and land on your face if you take too much of a run and catch the legs low. Be content to master the preliminary parts before you try to do a high somersault.



168

Raise one leg backward. Have another boy stand by your side and place one hand under your



knee nearest him and his other hand under your instep. You are to do a standing front somersault, and he is to assist by lifting hard and giving you a forward turn by pushing upward on your ankle and knee.

Another way is for your assistant to stand directly behind you. You raise one foot. He takes hold of the ankle with both hands, lifts and turns as before.

You may turn from the shoulders or back of another, or from any height, after you become expert.



169

**Kick Back, Facing East and West—(Fig.169).** A lies on his back and raises his feet above his face. B stands astride A's head, and sits on his feet. They take hold of hands, both having the arms straight. B leans back. A bends his arms and knees a

little, then kicks B with all his force and gives a push with his hands as B's hips leave his feet. This is attended with considerable risk, and should not be attempted unless someone has hold of B's shoulder to keep him from dropping on his head.

**Kick Back, Sideways—**A takes the same position as for the other kick backs. B stands at his

side, with his heels close to A's hips, sits on his feet, leans back and is kicked over to stand. This also needs extra care, and a supporting hand, until it is thoroughly mastered.

**Stand On the Feet**—A lies on his back, brings his knees close to his chest and raises his feet above his knees. B steps on A's near thigh with one foot, places the other on A's farther foot, then steps up to position 170.



170

**Hand Spring Over a Stick**—Take hold of a very strong stick about three feet from the end, with the hands facing in opposite directions and several inches apart. Run, place one end of the stick firmly in the ground, lean and hand spring over, bringing the stick over with you.

**Dog Fight**—Two boys get on their hands and knees, facing each other, about three feet apart, inside a small circle. Take a strap, or a piece of muslin (the ends of which have been joined), and put over the two heads, which must be kept up and back. At the signal, both pull until one is pulled out of the ring, or has allowed his head to drop forward and the strap to slip off.



### Hand Spring From the Shoulders

—Mount to the shoulders of another boy. Take hold of his hands and lean forward as in Fig. 171. The under boy must be very strong. Bend your arms, lean forward, and turn a hand spring to the mat, assisted by a slight push from your supporter, who must not allow his arms to bend much. Be careful to keep your head back far enough to avoid falling on your face as you turn. Do not attempt this without having someone put a hand on your shoulder and an arm across your chest, as it is somewhat dangerous.

**Combinations**—Head or hand spring and forward somersault.

Hand stand; roll down backward to the knees (Fig. 152); jump forward to stand and front somersault.

Bucking broncho; roll backward to hand stand; hold the balance an instant, then roll forward with snap up.

Double dive (Fig. 100); both roll forward to stand and round off; A rolls forward to flat on his back, B does a head spring to stand astride A; horizontal balance (Fig. 134); B rolls forward to stand, while A snaps up.

Three boys stand in line, facing in the same direction. The middle boy (C), dives, rolls to

stand and does a round off. A and B roll with snap up, face each other and join hands; C runs, dives through (Fig. 86), and rolls with shears. A and B release their grasp and assist C to a shoulder stand (Fig. 133); C drops over to stand. As C leaves their arms, A and B swing their legs up to hand stand and snap down.

### **Squat Over the Head Forward**

—A and B face each other and take hold of hands, palms crossing one another. B springs upward, drawing his knees close to his chest, and is lifted by A, as soon as he rises enough for that boy to be able to lift. Jump first to stand on A's shoulders. After a few trials, squat over to the ground (Fig. 172). Keep the head well forward.



172

**Catch the Thief**—The players divide into two sides. About one-third the distance between the two lines have something on which a handkerchief or cap can be hung, within easy reach. At a signal, a player from each side starts. The one from the line nearest the cap tries to get it and return to his line, while the one from the other side tries to catch the one with the "stolen" article. The one caught before reaching home becomes prisoner.

**Staff Shove**—Two boys take a strong stick about eight feet long, face each other from oppo-

site ends, and try to shove each other over some mark previously agreed upon. Try this with two sticks. Both stand between them, facing each other, and shove.

**Pyramid**—(Fig. 173.) The two-high first take their positions. The three on each side then assume their preparatory positions. The end boys are to support those next them just enough to prevent them from falling backward. The boys doing hand



173

stands are to spring from both feet and kick up to the balance, as this enables them to get closer to the two in the middle. As the legs rise, they are seized and held by the belt and the heels, as shown in the figure.

**Stick Wrestling**—Two boys take hold of a stick about four feet long, near each end, and by turning, pushing, twisting, etc., endeavor to wrest it from each other.



## XX

**Hand Spring and Pull Over—**

A stands in front of B. B puts his chin in front of one of A's shoulders and his hands on A's hips. A puts both hands around B's head and one foot backward between B's spread legs (Fig. 174).



174

Both bend the knees a little, then B springs, lifting the knees toward the chest and pushes hard with both hands, while A pulls strongly upon B's head and leans well forward. As B comes over, he straightens his legs, while A straightens up a little from the leaning position which he took while pulling. A keeps his hands on B's head until it can be seen that he is going to land safely on his feet (Fig. 175).



175

The danger in this exercise is that A will pull B so hard that he will turn too far forward and land on his abdomen instead of his feet. It is not difficult, and with care on this point can be safely done at the first trial.

**Chicken Fight—**Two boys of about the same size sit down facing each other in the centre of a mat, or some soft spot on the floor. Each boy clasps his hands below and in front of his knees,



and the toes of each touch the toes of the other. At a signal, each boy tries to dig his toes under those of his opponent. The one succeeding in doing this can, by a very slight push, cause the other to roll over backward quicker than it takes to tell it. The hands must be tightly clasped throughout the fight.



176

### Double Roll to Hand

**Stand**—A lies on his back, while B stands astride his body, looking toward his head. They take hold of each other's arms near the shoulder. B does a hand stand (Fig. 176), then drops his legs backward toward his face; leans forward and rolls till he lies flat on his back (Fig. 177). A then raises his knees to his chest, and rolls backward to hand stand, assisted by B, coming down astride B. A then



177

goes down on his back, while B comes up on his feet, standing between A's legs, and immediately does another hand stand as first described. Roll thus several times at a quick pace.

**Single Carry**—A lies face downward on the mat. Facing A's heels, B puts one arm and shoulder under his hips, lifts A up and carries him around like a sack of sugar.

A stands and allows B to grasp him by the shoulders and wrap his legs about him from behind. A grasps B's legs and capers around with him, pick-a-back.

B stands, A wraps himself about B's middle, catches hold of his own legs and is held up by B. B trots around.



178

### **Straddle From the Floor**—

A lies on his back and raises one leg. B stands astride of the other leg and takes hold of A's hands. B pulls strongly, A puts the raised foot down and springs upward. As he gets above B's waist, A straightens his arms and B pushes him on up and over his head in the straddle position. It is a little easier for B to make a quarter turn as A goes up. He can duck a little if A has not taken a good spring.



179

**Playful Lambs**—Three boys get on their hands and knees, side by side. The middle boy springs from his hands and toes over the back of one of the others,

and immediately rolls over sideways, coming up onto his hands and knees again. The boy who has been jumped over rolls over toward the third boy, and is leaped over by him. The third, in his turn, rolls toward boy No. 1, who is now ready, and jumps in the opposite direction over No. 3.



180

**Pyramid—(Fig. 180).** Two boys stand back to back and about two feet apart. Two others climb onto their shoulders, and kneel there, facing each other, and take hold of hands. The lower boys take hold of the heels of the upper ones. A fifth boy, stepping from the shoulders of another, kneels on the arms of the upper boys and puts a hand on each of their heads to steady himself.

**Combinations—**Hand stand roll (Figs. 98, 99); hand spring and pull over (Figs. 174, 175); throw backward, head between the legs (Figs. 143, 144); kick back (Figs. 156, 157).

Shoulder stand on the hands (Fig. 125); change grasp to hand stand on the arms (Fig. 176); roll forward (Fig. 177); double roll to hand stand several times; the lad doing the hand stand last snaps down, slipping his grasp to the hands of the

other, and pulls him up to straddle over head (Figs. 178, 179).

Stand on the shoulders (Fig. 56); fall forward and roll; balance above the head and drop over (Figs. 159, 160); straddle backward (Fig. 130); hand spring and pull over.

**Chair Balance**—Sit on a chair, tilt it backwards, and balance on the two rear legs. Keep the head forward so that if you overbalance backward you can duck forward and bring your feet under you as the chair forsakes you.

**Long Arm**—Put the right elbow behind the head, the right wrist beneath the chin from the left side, and grasp the right ear with the right hand.

**Indian Wrestle**—(Figs. 181, 182). Two boys lie down alongside of each other, with the feet



181

pointing in opposite directions. They lock the near elbows, raise the near legs, and try to turn



182

each other over backward by locking the legs at an agreed signal. Try to catch your opponent's heel and twist him a little sideways.

## XXI



183

**Sit On Shoulders and Throw Back**—The two boys face each other, standing five or six feet apart. A runs toward B, places his hands on top of B's head, while B puts his hands between A's thighs, lifts, and A springs to seat on B's shoulders (Fig. 183), B putting his hands beneath A's thighs as he rises. A then raises his arms above his head, leans up-

ward and backward, and is given a vigorous upward push by B. A draws his knees to his chest as he begins to turn (Fig. 184), and should land standing erect. During the first trials, someone should put a hand on A's shoulder as he leans backward and give his hips an additional shove, if it is needed, in order to turn him the proper distance. The bending backward should be done slowly, but the knees should be drawn quickly to the chest and the turn made with considerable snap.



184



### Hand Stand On Two Supporters

—A and B stand side by side. C, facing in the opposite direction, puts a hand on A's right and B's left shoulder. These two place their near hands on C's shoulders and take him by the belt with the other. C gives a strong spring, brings his heels to his hips and kicks up to hand stand, assisted by the others (Fig. 185). As he rises, A and B let go of his belt and slide their hands up his chest to his outer arms. C either drops on over to the floor, or he falls back to his starting position. In the former case, he should be caught by another, and remember to keep his head back as he drops.



185

**Combinations**—Starting from the same end of the mat, A does a dive and roll over to stand; B follows with a round off with turn; B throws A backward, head between his legs, then throws him forward by the hand spring and pull over; A rolls to flat on his back and they do the double roll (Figs. 108-110); they break loose in the roll, and both snap up—or, instead of the double roll, they stand on the hands and roll (Figs. 187-189).

Starting from opposite ends of the mat, both do a hand spring; A stands still, while B rolls forward, stands and puts his hands between his legs; A pulls him over (Figs. 127, 128); both roll back-

ward to hand stand and snap down; A bends his knees a little; B runs forward and does a hand stand on the knees (Fig. 103); he snaps down, rolls backward to hand stand and snaps down again, then runs forward, jumps to seat on A's shoulders and is thrown back (Figs. 183, 184).

**High Hand Spring**—A advances one foot and bends both knees a little. B runs, places both hands on A's shoulders and springs upward, raising his hips and bringing his knees close to his chest. He places his head alongside A's and may press against his shoulders. As he rises, A places his hands on B's thighs (Fig. 186), and gives him a strong push. B straightens his legs as they go over and pushes off from A's shoulders with both hands. He must keep his head back, and have someone to catch him.



186

**Dodge Ball**—Half of the players form a circle, each standing about two feet from the next. The others step inside, facing outward, and about twenty-five feet from those of the outer circle. Those of the outer circle throw a tennis ball at those of the inner. If one of those inside the ring is hit, he takes a place in the outer ring. This is kept up until only one dodger is left. The player must be hit by the ball on the fly. A strike after a bound does not count.

**Double Carry**—A lies on his back. B puts his hands under A's shoulders and lifts. C, facing in the same direction as B, steps between A's legs and lifts and both walk off with their burden.

A and B take hold of each other's left wrists with the right hand. C sits on the arms nearest him and the others form a back for him to lean against.

A and B each takes hold of his own left wrist with his right hand, and then they join grasps. C sits on the seat thus formed and puts an arm around each of the other's necks.

A and B stand side by side, with their arms hanging down. The wrist of the inside hand is to be bent, so that the hand will form a sort of stirrup, into which C steps, places his hands on the shoulders of the others, and is carried about.



187

B puts his feet in the palms of A's hands and his hands on the soles of A's feet (Fig.

**Stand On the Hands and Roll**—A lies on his back, rests the backs of his hands on the mat and raises his legs to a vertical position.



188



189

187). B presses hard upon A's feet and springs, while A straightens his arms (Fig. 188); A bends his knees and spreads his legs a little; B leans forward, held back somewhat by A, and both roll, B into the lower position and A into the upper one. They do not stop in position 187, but move through it to position 188, with a very little break. This exercise is varied by the upper boy standing erect on the hands of the lower (Fig. 189), while the lower boy drops his legs to the mat. After an instant, they return to position 188, and roll.

**Crocodile Walk**—Take position 4. Reach as far forward as possible without letting any other part of the body touch the mat. Move both arms and legs sideways as much as possible. In this position move forward or backward.

**Running Knot**—The boys run in a line, each keeping about six feet from the next in front. The leader makes a short circle and runs between, say the fourth and fifth boys; the lad behind the leader between the fifth and sixth, and so on. As soon as he passes between the boys, the leader takes the original direction of the run.

**Pyramid**—(Fig. 190). Two boys face each other, advance the left foot, kneel on the right knee and grasp each other's arms near the shoulders. Two others stand on their shoulders and grasp each other's arms. The two in the figure have their feet too far forward; their shins should be pressed against the back of the lower boys' heads, with the toes turned well outward. A fifth boy steps on to the arms of the upper two from the shoulders of another.



**Up and Down**—Have an even number of boys stand in a circle and grasp hands, standing nearly arm's length apart. Count twos. At a signal all of the ones slide their feet toward the centre of the ring and drop down, supported by the twos. The twos give a lift and as the ones regain their equilibrium the twos drop down, and so on.



## XXII .



191

**Flip, or Back Hand Spring—**

Have a belt securely fastened about the waist and have a boy take hold of it on each side. The boy on your right takes hold with his left hand and the one on your left with his right. Their free hands are to catch your legs and help by pushing you over (Fig. 194).

Do not trust to the buttons on your trousers holding; there is too much strain on them, and if one should give way, you might be seriously hurt. Get a strap. Raise the heels; as high as the knees and swing the arms backward past the



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sides, keeping the back straight (Fig. 191). Push the abdomen forward, but do not straighten the knees; throw the head back and swing the arms forward, upward and backward as vigorously as possible, then jump (Fig. 192). Have the boys hold you up so high that you can have the hands touch with the arms straight. The fingers should be pointed toward your starting point. When your hands hit the mat, your body should be in



193



the hand stand position (Fig. 193). The remainder of the flip is exactly like the snap down. The movement should be thoroughly mastered with assistance before being tried alone, as bad habits are easily formed and are hard to break.

The difficulties in this exercise are in not getting the abdomen forward at the beginning, in turning the head to one side just as you start, and in not keeping the arms straight. You should have support until you do it correctly and are confident. After some practice, the boys can place their hands under your hips after your hands have started upward, and give you a slight lift, instead of holding by the belt.



194

In order to do a "spotter," lean farther forward as you start, thus making a sharper bend; place the hands where the feet have been, then snap down so as to have the feet land in the place of the hands. If you desire to do several flips in succession, as soon as the feet strike in the first, continue the bend backward and swing of the arms as rapidly as possible.

**Wrongside Out**—Lie down on your back. Raise the legs and drop them backward until the bent knees rest on the floor alongside of your ears. Put the hands down, push a little with them and

the back of the head and, resting on the knees, pull the head from between them and come to position 30. Do it without assistance from the hands.

### Triple Roll—

A lies on his back and draws his feet up close to his hips. B steps astride A, bends forward and takes hold of his ankles. C stands behind A's head, and picks B up by the ankles. A takes hold of C's ankles (Fig. 195).



195

B bends his arms and puts the back of his head on the mat as C springs up in the air, raising his hips as he rises and pulling A up. B must give C some support by holding his legs firmly set, although they are bent.

Keep these additional points in mind, and proceed as described for Figs. 108, 109 and 110.

**Hop Wrestle—**Two boys take hold of each other's right hand, stand on one leg and try to make the other put his raised foot down, or to touch the floor with the free hand.



196

**Hand Spring Over Feet** — A lies on his back and raises his legs so as to rest his feet against B's thighs, who leans forward and grasps A's ankles (Fig. 196). This is the starting position, but

B takes a short run first, then throws his legs as though he were to do the movement unassisted. As B's weight comes on his feet, A bends his knees a little, then kicks as hard as possible, B pushing off from the ankles as his legs get beyond the vertical point. If it is necessary, A still further assists by raising his arms and giving a slight push to B's shoulders (Fig. 197), as he comes over.

The same exercise may be done by B taking hold of A's hands instead of his ankles.

A somewhat similar movement, but a much more difficult one, is done by B standing on A's hands, facing in the same direction as A, taking hold of A's feet and doing a hand spring over from both feet, assisted by a throw from A's hands. A also straightens his legs vigorously as B's legs begin to descend. B must keep tight hold of A's feet



197

and push off after A's legs are nearly straight. Still another method: Start as for the first described. B, instead of catching A's ankles, swings his head and arms downward as though to do a hand spring alone. He puts his weight on A's feet, however, as in Fig. 196, and is kicked over to stand.

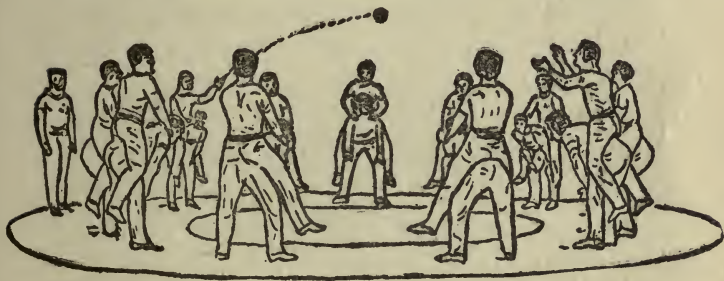


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**Pyramid** — (Fig. 198). The bottom boy must be much larger and stronger than the other two. The boy who is to be on top stands in front of the second, spreads his legs and is lifted, sitting on his shoulders. The bottom boy then puts his head between the legs of the second and straightens up and lifts the two. As they go up, the knees are bent, the feet are placed on the thighs close to the hips, and the next below takes hold in front of the legs, just below the knees. The top boy straightens up a little, the one below pulls his head backward from between his legs, and is followed in like manner by the lowest. Drop forward to the feet.

**Legless**—Sit down. Lean a little forward, put the arms beneath the knees, and push the heels up until they lock behind the head. Sit as nearly erect as possible, the hands resting on the floor to balance you, or lean back against a wall.

**Horse and Rider**—(Fig. 199). Have a soft ball. The players pair off according to size and strength, and form a double circle (one behind the other), each pair standing three paces from the next. Those who have agreed to be horses bend forward and allow the riders to straddle their backs. The riders then throw the ball to one another. As soon as it is muffed, all the riders dismount and run, while the ball is picked up by any one of the



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horses, who calls "halt" as soon as he has it in his hand. The riders must stop at the command. The horse, throwing from where he picked up the ball, endeavors to hit one of the riders, who may dodge, but without moving his feet. If the rider is hit, those who were riders become horses and vice versa, but if he is missed play is resumed with the players in the first position. The ball must not be held for any length of time by a rider, but must be tossed as soon as caught, no matter what



position the player may be in. The horses are allowed to turn from side to side, or completely round on the spot, in order to make the catch more difficult.

**Abdominal Roll**—Lie on the mat, face downward. Raise the heels and grasp the insteps with the hands. Roll over sideways.

**Chest Stand**—Fold the arms across the chest. Get down on the knees. Lean forward to rest on the arms and chest and raise the legs to hand stand position. If you overbalance, twist the head to one side and roll over on one shoulder.

**Running Maze**—The boys follow one another and run in a circle, the leader turning on the inside of the last man. The circle keeps growing smaller and smaller. When too small to run in, the leader turns back on his tracks and unwinds himself and the others easily.

**Combinations**—Round off and flip.

Hand stand; snap down and flip.

Round off; bucking broncho, several times; flip.

Hand spring and pull over (Figs. 174, 175); throw forward, hands between the legs (Figs. 137, 138); A, the one in front, rolls forward to stand, B to lying on his back; sit on the feet and kick back (Figs. 156, 157).



## XXIII

**Back Roll Over Back**—A does a hand stand and opens his legs as they go up. Just before he reaches the balance, B steps between the spread legs and puts them over his hips, as in figure 200. At an agreed signal, B leans forward, pressing hard upon A's legs with his forearms and A leans backward, swinging his arms backward and upward (Fig. 201).



200

As to touch B, straightens up, final push and as A's shoulders draw his knees as B lets go of keeps forcing his B gives him the



201

A's back begins he gradually gives the legs a humps his back touch his. A in to his chest his legs, and head well back as final throw, turn-

ing as in Fig. 202. You should go through this exercise slowly several times, with someone to put a supporting hand on A's shoulder and chest to keep him up in case B does not lift him high enough with the hump.



202

But when you are fairly sure of A landing on his feet, do the movement with all possible speed, B giving the hump by raising on his toes as he stands nearly erect.



203

**Hand Stand On the Hands, Lying Down**—(Fig. 203). A lies on his back and raises his arms. B puts the palms of his hands across A's and swings his legs up to hand stand. This is a very difficult exercise, and requires a great deal of practice. A should be a strong boy. You can face as shown in the

figure or in the opposite direction.

**Playful Lambs, Forward**—A and B face each other. C faces the back of B, each standing about three feet from the other. B rolls forward, keeping his legs well spread. A immediately dives between B's legs and rolls with spread legs, making sure to dive high enough to clear B's head. B in the meantime continues his rolls and makes a quick half turn as he rises to stand. C dives over A and B dives over C as he rolls. A, having finished his roll with a turn, dives over B, and so on. This is, of necessity, a very quick exercise, and great caution is necessary. Master the double dive (Fig. 100), before trying this.

**Combinations**—Starting from opposite ends of the mat, A does a handspring, while B rolls forward far enough for both to assume position 131; throw backward; B stands on A's shoulders; fall forward, B rolling with shears; sit on the shoulders and throw back (Figs. 183, 184).

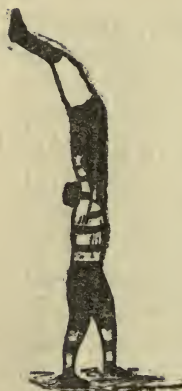
Starting from the same end of the mat, A does a hand spring and puts his hands on his knees; B runs and rolls over (Fig. 57), and puts his hands between his legs; A throws him forward (Fig. 138); B turns round while A rolls backward to hand stand and snap down; B runs forward and jumps over A's head (Fig. 162).

Starting from the same end of the mat, A does a round off, takes two steps backward and stands; B does a round off, then does a hand stand; A steps between his legs, turns, and throws him backward (Figs. 200-202); A rolls backward to hand stand and snaps down; B runs forward, does a hand spring to the shoulders and is thrown back (Fig. 206).

**Upper Arm Hand Stand**—A and B stand facing each other and take hold of each other's arms near the shoulders. A springs up and wraps his legs about B, who leans forward (Fig. 204). B then leans backward and pulls vigorously. A unclasps his legs, drops his head over top of B's, draws his knees close to his chest and kicks up to hand stand (Fig.



204



205

205). This is not very difficult, if B is powerful enough to give the requisite amount of pull.

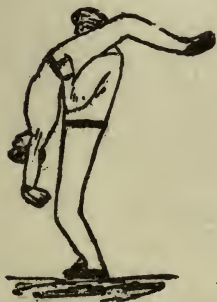
B should keep looking up, and not allow A to overbalance, or there may be trouble. If A is to drop over to the floor, have someone to catch him.

**Walk Around** — From standing on the shoulders, the lower boy (A) sits down, crossing his legs as he sinks. He straightens his legs and leans slowly backward to lie on his back. B keeps sliding his feet forward as A leans back until he stands on his chest, still steadied by A holding his legs. A raises his legs to a vertical position, and B, either with or without taking hold of the feet, steps onto one of A's thighs just above the knee. A turns that side of his body to rest on the mat, and comes to his hands and knees, B standing on the calves of his legs. B steps up onto A's hips and they do the jumps to stand on the shoulders.

**Kick Behind the Leg**—Have one foot behind the other and place a slipper, stick, small hoop or other article across the foot behind. Try to kick it forward a given distance between two marks. Be careful not to fall.

**Three Jumps to the Shoulders**—A gets down on his hands and knees and sinks his abdomen a little. B stands at his feet and springs lightly to stand on A's hips, with his toes turned out. At a signal, B springs up and a trifle forward to alight on A's shoulders and A raises his back a little. A now brings one leg forward and puts the foot down alongside his hands. At the signal B springs straight up in the air a foot or more. A straightens his back to an erect position and catches B by the legs as he alights on his shoulders. A then stands up and carries B around and the two do the forward fall to finish.

B will find that if he looks straight ahead he will be able to do better than if he allows his eyes to wander. A must be sure to get his back straight as he leans back at the last jump. Have a soft spot to fall on if you should miss badly.



206

**Hand Spring and Throw Back**—(Fig. 206). A and B face each other about six feet apart. A bends his knees a little. B runs forward, places his hands on A's knees and throws his legs as if for a hand spring, coming down astride A's shoulders. A seizes him by the hips as he comes up. B leans back and A gives him a strong up-



ward push. A draws his knees in, and turns back to the floor as in Fig. 184. Have assistance to support, if necessary.



207

**Bent Arm Hand Stand** — (Fig. 207). A and B face each other about six feet apart, A standing with the palms of his hands forward and the fingers pointed toward his chest. B runs, puts his shoulders into A's hands, his hands on A's elbows, springs from both feet, doubles up and kicks up to hand stand.

**Crab Roll**—Lie on your back. Draw the feet back close to the hips, raising the knees. Place the hands on the floor alongside the shoulders, with the fingers pointed outward. Push the body up until the arms are straight. Turn sideward to rest on the hands and feet, front downward. Continue to starting position.

**Relay Race**—Divide the players into two or more squads of equal numbers. Place representatives of each squad on lines 25 yards, or so, apart. There should be a similar distance between the last runners and the finishing line. At the signal those on the starting line run and tag those on the nearest line to them. The first runners then stop. The



second relay runs to the third and tag them, and so on, the last set racing to the finishing line.

Interest may be added by having the runners carry flags, or sticks, to deliver to the next relay, or sometimes, if the runners are large, let them carry small boys to deliver.

Run in a circle, each player to run once round and then tag one of his own side.

Run in a circle, the teams to start opposite each other and try to catch up.

**Pyramid** — (Fig. 208). Two boys take two others on their shoulders, then face each other and each couple takes hold of hands or arms. A fifth steps on the arms of the upper two from the shoulders of another.



208

## XXIV



209

**Back Somersault**—Be sure to have a good strong belt about your waist, to which tie a piece of rope on each side so that your assistants can hold you easier. Have the boy who stands on your right side take the rope in his left hand and the one who stands on your left take it in his right hand. Raise your hands as high as your face (Fig. 209), bend the knees a little bit, at the same time lower the arms to position 191 and keep looking straight forward. Spring upward, bringing the knees close to the chest, at the same time swing the arms vigorously upward, lifting with the shoulder muscles as much as possible. When at the top of your jump, throw your head back, grasp the legs a little below the knee and pull hard (Fig. 210). This should bring your feet under you at a point high enough to allow you to straighten out and stand erect as you alight (Fig. 211). Your assistants lift as you spring, catch you



210



211

beneath the thighs with their free hands and give your legs a backward throw.

Turning backward is generally much harder to master than turning forward, because it is so unusual, and you must do this exercise a great many times with assistance, or until you are sure of getting around, before you try it by yourself.

All the parts of the back somersault must be done so quickly that it is well to try them separately, as far as possible. Practice jumping upward, raising the knees and swinging the arms upward at the same time, but have someone put a hand at your back to keep you from falling over. Lie down, roll back to the shoulders, swing the arms as if doing the somersault, grasp the legs and pull. As soon as you give the pull, let go and put the hands back to keep from hurting your neck.

When you are ready to do without the belt, have one of your helpers put a hand beneath your hips and lift just as you leave the mat. He must be careful not to interfere with the swinging of your arms.

When still further advanced, or possibly at the same stage, stand on the hands of an assistant, as in Fig. 209, and have him give you a vigorous upward throw. You should do your part as if doing it alone. Your helper may lie down and put his

hands on the mat above his head, you to face his feet.

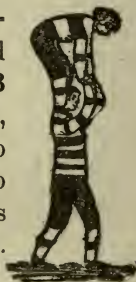
Another way of getting assistance is to raise one leg in front, have your helper put one hand under your knee and the other under your ankle and lift.

To land on the spot in front of the place from where you jump, look upward and forward and jump toward the point on which your eyes are fixed. Have the belt on for this, even if you can do the ordinary back somersault.

**Hand Stand On the Hands, Standing**—A stands on B's shoulders and takes hold of his hands (Fig. 212). B keeps his arms stiff and A leans forward, raises his hips with the knees close to the chest and slowly straightens up to hand stand (Fig. 213). This is both difficult and dangerous.



213



212

#### **Take Care of Your Nose—**

Place a small object on the floor about two feet in front of the toes. Clasp the hands behind the back; raise one leg backward, keeping the knee straight, until it is horizontal; lean forward, bend the knee of the foot that is on the floor and pick up the object with the lips. Be careful not to hurt yourself.

**Hand Spring From the Hips—**

A faces B and puts his head between his spread legs. B puts his hands on A's hips (Fig. 214). A straightens up and throws vigorously backward as B jumps. B keeps his hands on A's hips until his legs begin to descend, then pushes off hard. Have assistance.



214

**Back Somersault From the Back —** A leans forward and puts his hands on his knees. B, facing in the same direction, steps onto A's shoulders and does a back somersault. A assists by straightening up just a little. All back somersaults from a height can be done as though you were on the ground. Keep the body straight after you turn, and fall perpendicularly.

Stand on another's feet and turn a back somersault.

Stand on the thighs of another (your supporter holds the back of the calves of your legs), and turn backward.

Stand on the shoulders and turn backward.

Have your supporter fold his arms across his chest, stand on them and turn backward.

It is very important that your helper be strong and experienced.

Do not try any of these until you have perfect control of the somersault from the mat.





215

**Squat Over the Head Backward**—A stands in front of B. They join hands, palms crossing. A springs up, lifting his knees in front as he rises, and receives a strong lift from B as he squats to stand on his shoulders—and later over the shoulders to the mat behind (Fig. 215). Have someone behind to catch.

**Combinations**—Round off and back somersault.

Hand stand; snap down and back somersault.

Round off; flip and back somersault.

A row of flips and back somersault.

**Flip, With a Half Turn**—Just before the hands leave the mat in the last part of the flip, turn the head to one side. This will bring one foot to the mat before the other. Turn on the ball of this foot and finish the half turn as the body rises to stand.

You can also do the turn by a quick twist of the head and shoulders as the hands leave the mat. This will bring you onto both feet at the same time. It is harder than the other method.

**Twisting Back Somersault**—All the preliminary movements are the same as for the ordinary somersault. Just as the legs are grasped in the



turn, twist the head around, and, as you straighten out, complete a half turn of the body.

**Pyramid**—(Fig. 216). Four boys get on their hands and knees, facing outward from the center of a small circle. Four others stand on their backs and grasp arms near the shoulders. Another stands on the shoulders of two of these, taking his position from standing on the shoulders of someone else.



216

**Three Deep, or Tag the Third** — The players form double circle, standing one in front of the other and facing the centre, with the couples about three paces apart. A tagger and a runner are "it." The runner goes a little way around the circle, then steps in front of a pair of players. The third, or last man, must now try to escape the tagger. If he should be caught, he becomes tagger, and immediately tries to tag the player who was just pursuing him. Escape is always made by stepping in front of a couple and obliging a new third man to run. It is not allowed to run around the inside of the circle, or to "cut across."

The third man (the runner), may resort to tricks. For an example, take the couple C and D,

A is runner after B, who succeeds in placing himself in front of C and D; D is then the third man, and must therefore run away; but instead of placing himself in front of some other couple, he simply steps forward quickly and places himself in front of his own row; this makes C the third man, for now D, B and C are standing behind one another.

As soon as B has placed himself in front of C and D, D can place himself in front of his own



217

row by diving forward between the legs of B and C, thus again making C the third man.

D can reach forward and catch hold of B as soon as B places himself in front, and swing the whole row around so that the order of their positions will be D, C and B, facing outward. In this case B is again immediately made the third man.

As soon as B has placed himself in front of C and D, D may jump over the heads (leap frog fashion), of B and C, and in this way make C the third man.

## XXV



218

**High Back Somersault — A** stands with one foot in advance, locks the fingers of both hands and holds them between his legs at about the level of the knee, B runs forward, places his hands on A's shoulders, and the ball of one foot in his hands (Fig. 218). He springs from the foot on the ground, pushes with his hands and either does a regular back somersault as A throws him (Fig. 219), or leans back, without lifting the knees and does a "lay-out" somersault, in which the body is curved from the heels to the head.

The two should practice the lift a good many times before B tries to turn over. After they work well together — that is, when it is certain that B will not bend back too soon and thus



219

shove A away from him before he can give the throw, A should stand with his heels on a line,



instead of having one foot in advance, as he can lift better from this position, as in Fig. 161.



**Crab, On Hands and Feet** — A lies on his back and raises his legs and arms to a vertical position. B places his hands on A's feet, gives a slight spring and bends over to rest his feet in A's hands (Fig. 220).

**Diving Front Somersault**—This is usually done from a spring board, but can be done from the ground.

Run and dive forward-upward at an angle of something like forty-five degrees. Just as you begin to lose momentum, put the chin against your chest, draw the knees up, swing the arms down to grasp the shins and turn. Let go and straighten out as usual.

**Combinations**—Starting from opposite ends of the mat, A does a running front somersault; as soon as he alights, B does a round off; A takes hold of his hands and B jumps first over one arm, then the other, and either jumps backward to stand on A's shoulders and does a hand spring forward from there, or does the lifting hand spring (Fig. 225).

Starting from the same end of the mat, facing in opposite directions, A does flips to the farther end; B does a front somersault. A runs and jumps over B's head (Fig. 162), rolls forward and throws

his legs up to hand stand; B does a flip with a half turn, steps in and throws A backward (Figs. 200-202); both do one flip; A runs forward and is thrown by B (Figs. 218, 219).

Starting from the same end of the mat, A does a round off and back somersault; B does a roll down (Figs. 151, 152, 139), and over to stand, takes hold of B's arms and does an upper arm hand stand (Figs. 204, 205); he comes back to his feet in front of A with a snap; both do a flip and a back somersault.

**Double Flip** — A stands in front of B, bends backward and puts his arms about B's waist, turning his head to one side, if necessary. B leans forward and puts his arms about A. A gives a spring, B leans backward and pulls A over to his feet (Fig. 221). The instant A lands, B springs, and the movement is repeated.



221

Great care must be exercised in learning this, so as not to injure each other's backs. Have an assistant for each boy, to lift the legs at the start of each turn.

**Hand Stand and Back Somersault** — A and B face each other. A does a hand stand. B leans forward, puts his hands under A's shoulders, lifts straight up, and throws hard. A does the regular



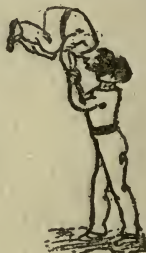
back somersault movement, and should land on his feet. B must be large enough and strong enough to lift A easily. This is not for beginners.



222

**Hand Stand From the Floor**—A lies on his back and raises one leg. B faces him and takes hold of his hands (Fig. 222). B leans back and pulls hard. A puts the raised foot down and springs up,

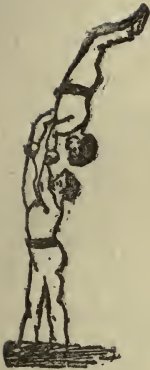
raising his hips and drawing his knees to his chest (Fig. 223), and puts his head alongside B's. B straightens his legs with a kick, and he and A both straighten their arms to hand stand on hands (Fig. 224). A drops over to stand.



223

**Hand Ball** — Have a fence, or wall, eight feet, or more, in height, with a smooth piece of ground, or boards, in front of it. Mark off a space that one boy can easily cover, say fifteen feet from side to side, and thirty feet from the wall to the back. Draw a line from one side line to the other, half way from the wall to the back line. This is called the "short" line.

Two boys are to play. One takes a tennis ball, or a regulation hand ball, which is smaller than a tennis ball and very hard, and, standing between the short line and the wall, bounds it and bats it



224

with his hand against the wall so that it will strike the ground behind the short line. The other player, standing where he chooses, must then strike the ball after the first bound and bat it with his hand so that it returns and hits the wall. On its rebound it is returned by the server, and on the following rebound by the other player, and so on until one or the other fails to make a proper return.

If the server is the one to fail, he changes places with the other player.

If the receiver fails, it counts one for the server. The player making 21 points first wins.

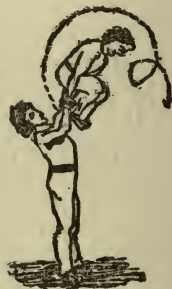
If the server misses the ball in trying to serve, he is out. If the ball strikes him before it is played by his opponent, he is out. If his opponent plays the ball and it strikes him, it is "interference," and the ball is played over.

The receiver must strike the ball when first served to him only after the first bound; on the returns, however, he may hit it on the fly. A ball struck after the second bound is not counted.

Four may play. The partner of the server stands on the side line at the short line until the ball is put in play. The companion of the receiver is with him in the court.

This is merely an outline, but it will be found all that is necessary for those who wish to have some enjoyable exercise. Those wishing to play a more elaborate game, can find the rules in other publications.

**Lifting Handspring**—A stands in front of B. They take hold of hands and A springs upward, raising his knees in front as he rises, assisted by a strong lift and push from B. When in position to squat backward over the head, A raises his hips, keeping the knees close to the chest, bends his head forward, and turns over (Fig. 225). B must keep his arms nearly straight while A turns. Have an assistant to catch A.



225

From the starting position, A jumps over B's right arm and back again. He does the same over the left, and then does the hand spring.

**Pull Over and Turn Over**—A should be considerably smaller than B. They face each other. A leans forward and puts his hands between his legs. B takes hold and pulls. As A comes over, B turns his elbows out to catch the inside of his thighs (Fig. 128), and pushes him on over to the mat. As so often said, A must keep his head well

back as he goes over, and there should be an assistant to put an arm across his chest as he drops, until the exercise is thoroughly mastered.

**Pyramid—(Fig. 226).** The manner of forming this combination will be apparent at a glance to those who have tried all the pyramids in this book.



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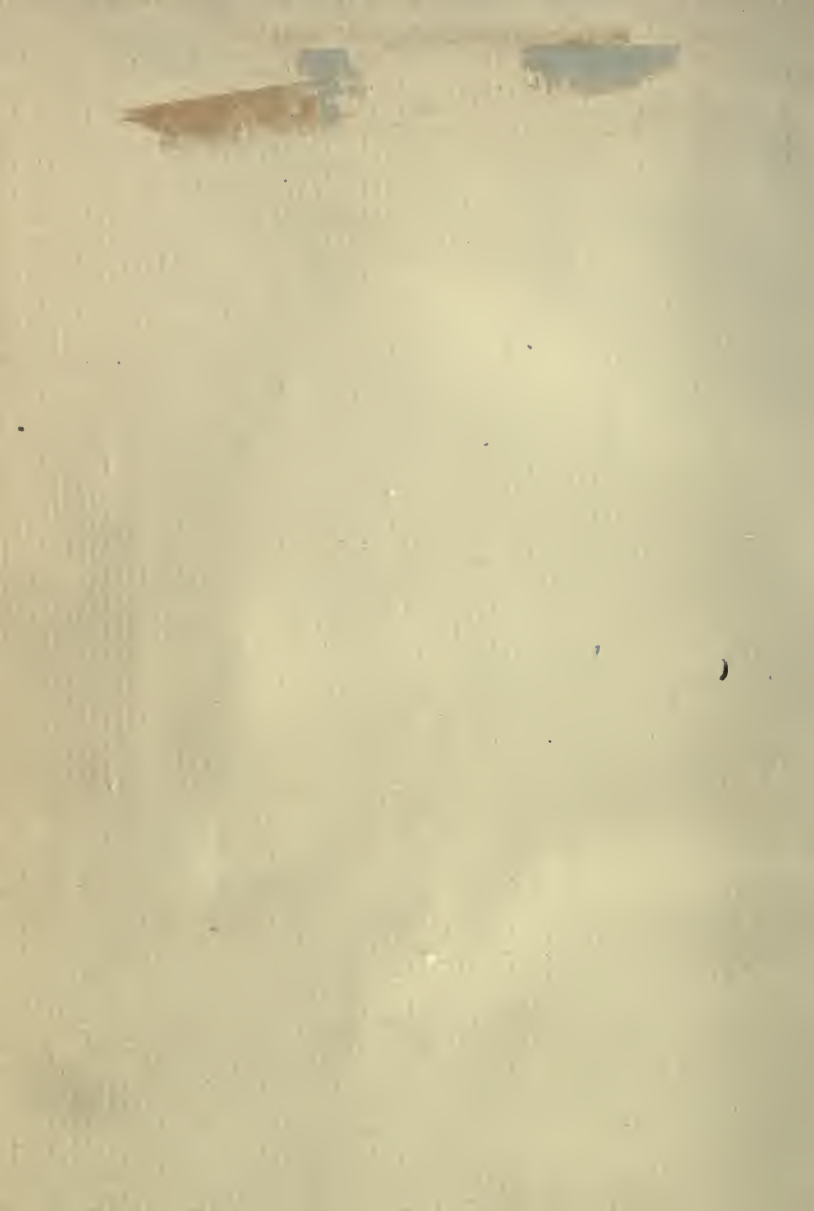
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